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# DRAMATIC MIRROR

MOTION PICTURES AND THE STAGE

APRIL 13, 1918

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NEW YORK







# DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVIII

NEW YORK, SATURDAY, APRIL 13, 1918

No. 2051

## TICKET BROKERS HIT BY NEW ORDER Must Pay Usual Tax to Box- Offices and Charge Another to Customers

Theater ticket brokers are dealt with harshly in a new order issued by the Internal Revenue Department which requires them to pay the usual 10 per cent tax to the theater box offices and to charge another 10 per cent to their customers. This result makes an increase from eight cents to twenty cents on the broker's ticket and puts a further premium on the business.

The most sweeping feature of the new rule is that which compels tent shows, carnivals, road houses and cabarets to charge the amusement tax. Dancing schools and restaurants where dancing is permitted also come under the rule.

A warning is issued to theater managers that they must not advertise that a war tax is not charged in their theaters. Managers are not permitted to pay the tax, but must collect it from their patrons, and violations will be dealt with accordingly. There is a fine of \$1,000 for convicted offenders.

The brokers evidently are to be watched by the revenue inspectors. The ruling orders them to register with the office at once on pain of being imprisoned if they don't. They must keep a strict record of their sales and show just what they are charging the public. The United Managers' Protective Association is spreading the news in special bulletins.

## TO STAR WILL ROGERS Ziegfeld to Present Cowboy Comedian in Musical Play

Florenz Ziegfeld, Jr., has arranged to star Will Rogers, the cowboy comedian, next season in a musical play of Western life. Rogers has been under Ziegfeld's direction for the last two years, appearing in the "Follies" and the "Midnight Frolic." Upon the closing of the season of the current "Follies" he will play an engagement in the "Midnight Frolic" that will continue until rehearsals of the new production begin.

## TO REVIVE "THE WHITE SLAVE"

An elaborate New York revival of Bartley Campbell's "The White Slave" is planned by Mr. Campbell's son, Robert Campbell, for the early Fall, with a special cast of well-known players, a repertoire of the melodies of Stephen C. Foster, a plantation scene of singers, and a thrilling race between two Mississippi boats, the "Belle Creole" and the "Natchez."

"The White Slave" was originally produced on April 3, 1882, at Haverly's Theater, Fourteenth Street and Sixth Avenue. Since that date the play has been running continuously in the United States and Canada, a record only equalled by "Uncle Tom's Cabin."

## THEATERS ORGANIZED FOR LIBERTY LOAN DRIVE

Every Branch of Profession to Co-operate in Campaign—  
Many Players Volunteer for Active Service

Theater owners, managers, actors and actresses, stars of vaudeville and the screen are organized for the third Liberty Loan campaign, which opened on Saturday, and indications are apparent that the results will eclipse the showing made in the two previous campaigns.

Theatrical people from every branch of the profession were represented at a meeting held last Tuesday morning at the Palace Theater to complete arrangements for participating in the campaign.

### Lamont Praises Work

Thomas W. Lamont, of J. P. Morgan & Co.; Daniel Frohman, Col. J. S. Dennis, of the British Recruiting Mission; Col. Moses Greenwood and E. F. Albee made addresses. Mr. Lamont praised the part the actor is playing in the war and complimented the members of the profession on the splendid energy they put forth to make the last two campaigns a success.

Daniel Frohman, representing the theatrical profession as president of the Actors' Fund, declared that the "bonds with the Allies must be cemented, and the people of the stage had more than one precedent for doing all they possibly could for liberty."

E. F. Albee announced that the theatrical committee would be a small one, comprising the managers of the various circuits, who would distribute the orders of the Liberty Loan Committee all over the country if necessary.

"Inasmuch as every interest in theatricals will, no doubt, use its utmost endeavors," Mr. Albee said, "to make

this drive a huge success, the committee must necessarily leave the activity put forward in each local house to the management of the same."

Francis Wilson, E. H. Sothorn, Julia Marlowe, Julia Arthur, Marie Dressler, Frederic de Belleville, Edmund Breese, William Hodge, Lionel Barrymore, Ethel Barrymore, Mrs. Fiske, Laurette Taylor, Helen Ware, Mary Shaw and Julia Sanderson were among the prominent actors who volunteered for active service at the meeting. Many others will be added to the list this week.

### Albee Advises Managers

Following the meeting Mr. Albee issued a statement to the theater managers, in which he said, in part: "As you did so much for the last Liberty Loan, the same methods of having prominent speakers will prevail, using the artists on your bill, society people about your town or young girls in social life, or girls appearing on your stage, to solicit subscriptions from the audiences. This is going to be the general manner in which it will be done all over the country. Of course, the personalities of the different managers will be in evidence by their energy in getting up new schemes, and any scheme that is thought to be useful to the whole cause will be most gratefully received at headquarters if addressed to Henry W. Ziegler, Secretary of the Theatrical Allied Interests Liberty Loan Committee, Actors' Fund Headquarters, Longacre Building, Forty-second Street and Broadway, New York."

## DALE PLAY NOT POPULAR Appearance of Emily Stevens Is Com- edy's Only Attraction in Bronx

With every member of the cast in the original character, Alan Dale's three-act satire, "The Madonna of the Future," renamed "The Woman of the Future," was presented at the Bronx Opera House week of April 1 to fair business. Drama of such character is not popular in the Bronx, and it is reasonably sure that if an artist of less capacity and fame than Emily Stevens had appeared in the title role there would have been a barren waste of empty seats.

IDA C. MALCOMSON.

Work is proceeding on the revised edition of "The Madonna of the Future," according to an announcement in court, when a hearing before Chief Magistrate McAdoo was adjourned until the manuscript of the expurgated edition could be completed so that the Magistrate could pass on its fitness for public production. The new edition is being done by Alan Dale and Oliver Morosco in collaboration.

## NEW PRODUCING FIRM Meridian Company Formed—"Midnight," a Comedy, to Be Presented

The Meridian Producing Company has been formed to present new plays. Ira Hards, who has been associated with A. H. Woods and other producers, is the president of the company and will stage the plays. The first production will be a new comedy by Samuel Janney and Edward Delaney Dunn, entitled "Midnight," which will have its premiere in Wilmington on April 8, and later will be seen in New York.

## NEXT COHAN AND HARRIS PLAY

The next Cohan and Harris production will be "Three Faces East," a play by Anthony Paul Kelly, who heretofore has been known chiefly as a writer for the screen. The first performance will take place at the Apollo Theater, Atlantic City, on April 22. The cast is headed by Emmett Corrigan and Violet Heming, and includes Helen Stanton, Marion Grey, May Seaton, Charles Edwards and David L. Leonard.

## THEATERS TO OPEN BEFORE SUNDOWN Daylight Saving Measure Will Have Unique Effect in June

The first week of the daylight saving law has had little or no effect upon theatrical New York. The amusement interests have complied with the measure with very little inconvenience to themselves, though for the first two days that the new plan was in operation the usual number of tardy employes in the theatrical offices made their appearance from ten to thirty minutes behind schedule.

No real changes in the habits of theatergoers at this season of the year have been occasioned. When the days become longer the public, however, will start for the theater in the evening before sundown. On Saturday, June 22, and for twelve days thereafter, performances will actually begin about five minutes before sundown, as the sun will then set at thirty-five minutes after seven (astronomical time), which will be thirty-five minutes after eight (daylight saving time). As the majority of performances begin about thirty minutes after eight, curtains will go up five minutes before the sun sets.

There is a likelihood, however, that as the days grow longer the curtain time will be advanced to nine o'clock. Several informal discussions among theatrical managers have been held in regard to the advantages of starting performances at nine, but as yet no definite action has been taken. It is pointed out that the public will find it difficult to reconcile playgoing with a time in the "evening" when it is still daylight and will prefer to take advantage of this daylight to visiting the theaters.

Should nine o'clock be decided upon as the hour for starting performances the cabarets and restaurants will suffer a loss in patronage, it is believed, as the play will then be over at 11.30, an hour which will give commuters who form a large part of the attendance at theaters and cabarets only sufficient time to catch their trains.

## MRS. FISKE AT THE COHAN To Appear on April 15 in "Service"— "Toot-Toot" Going to Boston

Mrs. Fiske will begin an engagement at the Cohan Theater on Monday evening, April 15, in the role of Madame Eulin in Henri Lavedan's play, "Service," which has enjoyed a great popularity in Paris. It will be preceded by Lord Dunsany's thrilling one-act drama, "A Night at an Inn." Mrs. Fiske's company includes Lee Baker, Georges Flateau, Roger Lytton, Harry Lambert, Robert Vivian, Gerald Pring, Rikel Kent, Tracy Barrow, Owen Meech and Alexir Fior.

"Toot-Toot" closes its season at the Cohan on Saturday night, whence it goes to the Colonial in Boston.



## THEATER INTERESTS FIND HOPE FOR SUNDAY PLAY PERFORMANCES

State Senate's Passage of Sabbath Baseball Bill Regarded as Encouraging for Plans of Amusement Men

The passage by the State Senate of the Sunday baseball bill has given impetus to the movement of the theatrical and motion picture interests to bring about a law permitting Sunday performances of plays and films. The theater and picture forces have long been determined to seek legislation favoring Sunday performances and now that the law-making body at Albany has approved the baseball measure it is believed that the amusement men will find greater consideration at the State capital.

It is the opinion of the leaders of the theatrical and film interests that the Sunday presentation of plays and pictures is just as essential to the entertainment and recreation of the masses of people as baseball games played on the first day of the week. It is pointed out that the baseball season lasts for a period of but five or six months, whereas plays and pictures are presented throughout the year. Naturally, people who will have liked the custom of witnessing baseball games on the Sabbath will need substitute diversions once the baseball season is over.

### "PEG O' MY HEART" WAR Morosco and Manners Differ Over Stock Rights of Play

Oliver Morosco and J. Hartley Manners are again to take their troubles over "Peg o' My Heart" into the courts. Mr. Morosco has just learned, he said, that the playwright was about to release "Peg o' My Heart" to the Poli stock companies dealing through the American Play Company and other agencies.

The first trouble between the producer and the playwright arose about five years ago, when Mr. Manners brought an action in Chicago to restrain the producer from allowing any one to play the piece other than Laurette Taylor. The producer won out in the litigation and forthwith placed eight companies on the road with it. Mr. Manners' contention now is that in their agreement the play reverted to him at the end of five years.



MAURICE HEWLETT'S PASTORAL COMEDY

WALTON, N. Y.

The Greenwich Village Players are presenting "Pan and the Young Shepherd," which Granville Barker adapted for the stage. From left to right: Joseph Macaulay, Paula Martinoff, Sydney Carlisle and Grace Henderson.

### National Entertainment on Sunday

Theater men point to the example of Chicago and other cities where performances are given on Sunday without affecting the religious traditions of the day as proof that similar conditions could prevail as successfully in New York. There is a feeling that people are steadily availing themselves of their right to rational entertainment on Sunday, and if the wealthy classes can enjoy undisturbed their golfing and automobiling, the masses of the people should be permitted to witness plays and motion pictures in addition to baseball, on the first day of the week, particularly those people whose work prevents them from seeing entertainments on week days.

The Sunday baseball law was passed by the Senate by a vote of 26 to 20. It will proceed to the Assembly, where it is expected to win by a far greater majority. That Governor Whitman will sign it is taken for granted.

The law will have a local option clause whereby each community will decide for itself whether it wants Sunday baseball or not.

### END FIGHT OVER ROOF TITLE

The fight between F. Ziegfeld, Jr., and Elliott, Comstock and Gest over the title, "The Coconut Grove," for their respective roof gardens has been ended. Morris Gest has formally informed Mr. Ziegfeld he would relinquish all right, title and interest in the name, and would change the title of his midnight show atop the Century Theater to the Century Grove.

Henceforth, the Coconut Grove will be the name of the roof garden atop the New Amsterdam Theater, the home of the Ziegfeld Midnight Frolic.

### PENROD STORIES FOR STAGE

Booth Tarkington's "Penrod" stories have been made into a play by Edward E. Rose, and will be produced by George C. Tyler, in association with Klaw and Erlanger. The play will be presented in Atlantic City on May 20 and will then be seen in Washington. It will be brought to New York early next season.

## TROOPS NEED BEST OF ENTERTAINMENT

Sothorn and Ames Bring Message to Theater Men from Pershing

American forces abroad must be speedily provided with good entertainment. That is the message which E. H. Sothorn and Winthrop Ames have brought from General Pershing in France as a result of eleven weeks' tour of investigation of American camps at the behest of the Y. M. C. A. This week they will lay the plea of the commander of the American forces abroad before the heads of the theatrical business here, having been assured that managers and actors will co-operate on a large scale toward providing the entertainment that has come to be regarded as vitally necessary to relieving soldiers from the strain and stress of warfare.

Messrs. Sothorn and Ames explained that army commanders with whom they had talked laid the greatest emphasis on the need of diversion in the camps. But it must be diversion of a superior kind.

### Good Entertainment Essential

"Poor entertainment has a depressing effect upon the soldiers," said Mr. Sothorn, "just as it does on an audience in a New York theater, only the case is a hundred times more vital as General Pershing and his officers pointed out. Men do not want to be bored. If a burlesque is to entertain them it must be clever, if a tragedy it must be well done. They can stand amateur shows, if done with a will, but they will not endure perfunctory, mediocre entertainment."

"The best that we have must be sent to France. That will mean the best plays, chosen with a view to their appropriateness and their psychological value; the best in vaudeville, performers as well as ideas, and the best in motion pictures."

Mr. Ames declared that the work which the theater must accomplish in behalf of the entertainment of the troops is too big to be centered upon any clique or faction. "The entire profession, actors and managers alike, must aid," he said.

While abroad Mr. Ames and Mr. Sothorn organized and started two theaters, which were taken over by the Y. M. C. A. in a city which is the center of a great American rest camp.

Mr. Sothorn will shortly return to France, having decided to devote himself entirely to the new work. Mrs. Sothorn (Julia Marlowe) will accompany him and assist in entertaining the soldiers in camp. They will wear the regulation uniform of the Y. M. C. A. It is expected that other prominent actors and actresses will follow.

### MISS TAYLOR IN SHAKESPEARE

Laurette Taylor and a company of prominent players appeared in scenes from Shakespeare at the Criterion Theater last Friday afternoon. Scenes from "Romeo and Juliet," "The Merchant of Venice" and "The Taming of the Shrew" were presented. A review of the performance will be printed in the next issue of THE MIRROR.

### OLCOTT COMING TO FULTON

Chauncey Olcott will begin an engagement at the Fulton Theater a week from Monday night in "Once Upon a Time," an Irish comedy by Rachel Crothers, which he has been playing on the road. His engagement will be for three weeks only.



CYRIL HARCOURT

Author of "A Pair of Petticoats," and appearing as an amiable war hero bachelor in the comedy

## CAMP DIX PROTESTS AGAINST POOR SHOWS Musical Comedies Presented Declared Particularly Mediocre

Camp Dix is protesting against the class of entertainment being presented to the soldiers in the local Liberty Theater. The complaints are not confined to my one rank, either. Officers and men all declare a strong opposition against the class of attractions, particularly musical comedies, that have been presented.

Lieut.-Col. W. C. Johnson, assistant chief of staff, said that he had taken the matter up with the Committee on Training Camp Activities at Washington, as well as with William Wheeler, manager of the theater. Colonel Johnson said the men and officers had complained that the class of shows to which they have gone on their smileage books have been extremely mediocre.

### SEQUEL TO "BLUE BIRD"

Winthrop Ames to Produce "Les Fiancailles" Here Next Season

A sequel to "The Bluebird," written by Maurice Maeterlinck, is announced for production next season by Winthrop Ames, who obtained the rights to the piece during his recent trip abroad. The play is known in French as "Les Fiancailles," and deals with the love affairs of Tytyl, the hero of "The Bluebird," at the age of 17. The original production of "The Bluebird" in America was made by Mr. Ames at the New Theater.

### BALL FOR WAR RELIEF

The Sixty Club held a ball in the Grand Ball Room of the Hotel Astor on Saturday night, April 6, for the benefit of the Stage Women's War Relief.



# NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

**"The Fountain of Youth," Comedy of Romantic Middle-Age; "The Rainbow Girl," Refreshing Musical Play with a Ziegfeldian Chorus; Two Patriotic Melodramas**

## "THE FOUNTAIN OF YOUTH"

Comedy in Three Acts, by Louis Evan Shipman. Produced by Henry Miller, at Henry Miller's Theater, April 1.

Gerald Place.....Henry Miller  
Langdon Train.....Frank Kemble Cooper  
Jack Forsythe.....Robert Ames  
Kenneth Gulle.....Leslie Austen  
Harrison Healey.....Frank Sylvester  
Crockett.....Lewis Sealey  
Mrs. Forsythe.....Lucille Watson  
Mrs. Lupin.....Hilda Spong  
Hilda Forsythe.....Lillian Kemble Cooper  
Elizabeth Crichton.....Olive Tell

The simultaneous opening of an excellent new play and a splendid new theater is, perhaps, after all unattainable. At least that is the impression to which we have become resigned after witnessing "The Fountain of Youth" at Henry Miller's new playhouse, and perhaps we should be satisfied if the percentage of appeal reaches a basis—in the language of the classics—of fifty-fifty.

The Henry Miller Theater is, in our opinion, the most comfortable and attractive playhouse in New York. No appointment has been omitted that would provide refreshment to the eye and body. Indeed, one is apt to acquire a club-like complacency after an evening there, so satisfying is the physical comfort given.

Had Mr. Miller's initial offering proved of superior merit, also the beginning of this Spring's theatrical season would have been of notable distinction. Mr. Shipman's play, while admirably staged and acted, and possessing certain qualities of smartness and wit, has not the novelty of theme and characterization, the spontaneity of dialogue and the dramatic clash of wills so essential to a successful and appealing comedy.

However, in "The Fountain of Youth," Mr. Shipman joins the growing ranks of native playwrights which are striving for culture rather than commonplaceness, for polish rather than punch. Such an aim is to be encouraged if we are ever to develop a Shaw or a Bahr or even a Maugham in this country. It is pretty near time for good satiric comedy to be developed here—or at least good drawing-room comedy. And Mr. Shipman's brilliance of wit and adroitness of phrase as occasionally flashed in his new work are signs that perhaps, he may become not the great American, but the great New York playwright.

There is an indication in "The Fountain of Youth" that the author is having considerable fun with himself. The title of the comedy also serves as the name of a play for which the chief character is the guardian angel, and this play within a play is referred to in certain negotiations as "highbrow nonsense." That term expresses nicely the Shipman opus. It is highbrow nonsense indisputably.

Mr. Miller plays with all his accustomed charm and appreciation of the subtleties of speech and action the part of a sentimental romanticist of forty-seven years. He has come to New York after amassing a fortune in India to act as the guardian of the children of his old sweetheart, now a sophisticated widow. The zest of association with the former flame cannot be aroused. But he does acquire an interest—a passionately devoted interest—in a symbol of youth, a rare personality "in coral and mignonette." He succumbs completely—as sentimental and illusioned bachel-

ors of his kind would—to her charms, even agreeing to supply the funds for the production of a friend's play, "The Fountain of Youth."

The denouement is always obvious, and while we listen to the more or less entertaining snap of Mr. Shipman's whip of humor, we wait for the temporary misunderstanding between romantically-realistic youth and realistically-romantic middle-age to be cleared up, which, of course, takes place at five minutes to eleven o'clock.

Olive Tell was a radiant heroine, though she failed to express spontaneously the humor assigned to her character. Frank Kemble Cooper as a worldly physician, Frank Sylvester as an aggressive, but inoffensive, theatrical manager; Lucille Watson as the widow, and Hilda Spong as a matronly society woman provided effective support.

## "THE RAINBOW GIRL"

Musical Comedy in Three Acts and Four Scenes. Book and Lyrics by Rennold Wolf (Based on Play by Jerome K. Jerome). Music by Louis A. Hirsch. Produced by Klaw and Erlanger, at the New Amsterdam Theater, April 1.

Daisy Meade.....Laura Hamilton  
Frank Seudder.....William Clifton  
Buck Evans.....Billy B. Van  
Gus Norton.....Robert G. Pitkin  
Robert Vernon Dudley.....Harry Benham  
Mollie Murdoch.....Beth Lydy  
Miss Terriss.....Miriam Medie  
Miss Gwendolin.....Marguerite St. Clair  
Clergyman.....Frederick Solomon  
Miss Dudley, the elder.....Jane Burby  
Miss Dudley, the younger.....Margaret Merriman

Girl in Blue.....Florence Ware  
Martin Bennett.....Sydney Greenstreet  
Susannah Bennett.....Claire Grenville  
Honoria Bennett.....Kathleen Lindley  
Ernest Bennett.....Larry Delf  
Jane Bennett.....Leonora Novasio

A refreshing musical play is "The Rainbow Girl," with which Rennold Wolf continues on his libretto-writing way (unassisted this time by Channing Pollock). With a book that is plentifully supplied with witty lines, a score of pleasingly zestful tunes and a dancing chorus of superlative grace and beauty, "The Rainbow Girl," began the Spring theatrical drive with a success that bears every indication of continuing through the Summer.

The musical comedy is based upon Jerome K. Jerome's "The Gay Lady Bantock," and in story is as fragile as it is unmistakably English. Mr. Wolf has apparently recognized this fact, and has Americanized the play to the extent of providing characters and situations that are distinctly of a local nature. But it is not to Mr. Wolf to whom the chief credit should be given for an unusually entertaining production. Without the assistance of a stage director who appreciates the value of a good-looking chorus, and its ability to dance with a novel zippiness "The Rainbow Girl" might have proved an exceedingly tiresome affair.

Therefore, it is the art of that much-abused term, camouflage that is given such successful expression in the new attraction at the New Amsterdam. The staging of the musical numbers is smartly distinctive, and covers up admirably the defects of the book and cast. There is a quartette of super de luxe chorus girls—a familiar feature of Klaw and Erlanger musical productions—that will arouse the emotions of the most unpalpitating elderly gentleman.

And they have the assistance of Florence Ware, programmed as "The Girl in Blue," who is as sprightly and engaging a personality as has flashed across the chorus girl horizon in a long time. Miss Ware performs a jazz dance in the number, "The Alimony Blues," in such a fascinatingly unique manner as to place her eventually in a principal position in the musical comedy world.

The story of "The Rainbow Girl" concerns the marriage of Mollie, an actress who marries an English lord without knowing his identity, and who goes to live with him in his ancestral halls at Manchester. The young nobleman is also in ignorance of the identity of his bride. Developments bring about the disclosure of Mollie as a relative of his servitors, a family by the name of Bennett, and complications of misunderstanding and wounded pride ensue. Young love, however, triumphs in the end, and Mollie becomes a true aristocrat, and her Bennett relatives genuine democrats.

Beth Lydy sang the role of Mollie with a charmingly becoming modesty. Billy B. Van struggled hard to be amusing and succeeded at times. Sydney Greenstreet furnished an excellent characterization of a pompous and overbearing butler. Robert G. Pitkin was a well-groomed theatrical manager. Harry Delf and Lenora Novasio were delightfully skillful in two eccentric dances.

Mr. Hirsch's score contains several tunes characteristic of his best syncopated style. The most melodious among them was "I'll Think of You."

## "AN AMERICAN ACE"

A Melodrama in Four Acts and Twelve Scenes, by Lincoln J. Carter. Produced by A. H. Woods at the Casino Theater, April 2.

Mrs. Darrow.....Camilla Crume  
Kate Darrow.....Edna Leslie  
George Darrow.....Joseph McManus  
Philip Drake.....James L. Crane  
Colonel Frank Stace.....Robert Fischer  
Harry Whitmer.....James Dyrenforth  
Frita Mueller.....Arthur Klein  
Mailman.....Henry Dawson  
Doctor Mueller.....Claude H. Cooper  
Rose Matern.....Sue MacManamy  
Mr. Noe.....Frank Harriman  
Mrs. Noe.....Kate Blair  
Claudius Noe.....Marcy Breuer  
Rev. Dr. Saphore.....George E. Murphy  
Lieut. Hermance.....Charles Martin  
Col. Luffenberg.....True S. James  
Victor Belois.....Richard Harrows  
Maurice Dandoy.....Marion Cookley  
Monsieur Dandoy.....Harry Jackson  
Sergeant.....Claude Peyton  
Col. Dodd Beane.....David Landau  
Lieut. Frank Upham.....John Blake  
Joe.....Harvey Carter  
Davis.....Joe Bird  
Tucker.....Charlie Blair  
Belgian Woman.....Alice May

Recently the psychology of patriotism has received a wide variety of interpretations by playwrights. Some believe that the most effective process of stirring up the laggard members of our community is by quiet appeal to reason, by means of a graphic description of the horrors perpetrated by the Germans, or pointing out the German plotting in this country, or presenting duty as the ideal, ad infinitum. Lincoln J. Carter, who wrote and "built" the production of "An American Ace," however, places his complete confidence in noise. Not since the days of Third Avenue melodrama and never in the history of the Casino Theater, where the loudest sounds for many seasons have been the bass horns and drums of an orchestra performing its duty to a musical comedy has so much din hit the ears



Davis and Sanford Co.

## A NEW PORTIA

Laurette Taylor appears in "The Merchant of Venice" in a series of special matinees at the Criterion Theater.

of an audience as during the action of Mr. Carter's latest effort, programmed as "the big, spectacular melodrama." And what he did not do to the ear he finished on the nose, what with the inhalation of quantities of powder smoke.

But with sight left, the audience saw American troops in action and mastering the Germans at every turn. All of this was very good to see and indeed stirring and should rouse some of the complacently inclined. No matter how clumsily the patriotism is laid on, as it is in some instances, especially in the quiet moments, it is vividly presented and caters in a great measure to public taste.

The plot of "An American Ace" is thin and inconsequential, and during the lulls of the roaring guns seems to be outlined in somewhat stilted dialogue, but it furnishes a thoroughly substantial background for the big effects, which among others are the bombing of a Belgian inn, a battle in the air, when three Hun 'planes are downed by the "Ace" and a New York regiment going "over the top." These effects are the meat of the entertainment and are well done. The action starts in the New York home of the Darrow family, with all the eligibles enlisting except one, who is a pacifist. He is finally convinced of his mistake and becomes the American airman who later wins victories over the Germans and, with the aid of a Belgian maid, who is found in his arms at the final curtain, frustrates the plans of enemy spies to trap four thousand of our troops. A stirring climax is furnished by the destruction of the enemy gas tanks by the Ace, from the belfry of a church while the Belgian girl plays an American anthem on the chimes to encourage the soldiers in a successful attack.

James L. Crane seems to be far more natural than the usual run of juveniles, and he marks his performance with distinction. Sue MacManamy is a fine villainess and others of the company are thoroughly adequate.

(Continued on page 7)



ESTABLISHED JANUARY 4, 1878



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## ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request

### "HEARTS OF THE WORLD" IS PREEMINENT

**A** LIBERTY LOAN booth should be placed in the lobby of the Forty-fourth Street Theater.

Inside of the house is the greatest spur to patriotic feeling—the most powerful, vital, inspired and inspiring motion picture in existence.

We can conceive of no better salesman for United States bonds than D. W. GRIFFITH's "Hearts of the World." Mr. GRIFFITH once again and more conclusively than ever before proves his unequalled genius.

It is a genius that gives the war a place in the imaginations of Americans. It humanizes newspaper headlines and puts the blood of life into facts hitherto beyond our vision.

Mr. GRIFFITH has become sympathetic since he made "Intolerance." Instead of criticising a prevailing trait in all humanity, he stands as the unquestioning champion of those who suffer. His great picture will unite millions of people in a common bond of feeling, understanding and purpose.

The art of treating big things in a simple way and small things in a big way has been mastered by Mr. GRIFFITH.

He knows that to reach the heart a personal contact must be established. His method is the same that made one-reel Biograph pictures famous years ago, and now amplified and improved upon this method brings to America the first real interpretation of the human quality of the greatest tragedy of all ages.

Where novelists have only partially succeeded and poets have failed, the motion picture has conquered.

"Hearts of the World," through a series of superbly conceived scenes, focuses the attention on a small group of people in a French village. When war comes we know what it means to this village. By the emphasis placed on relatively small happenings, such as go to bring joy or sorrow to individual lives, we gradually come to a comprehension of the tragedy in all its immensity.

Mr. GRIFFITH utilizes contrast to its fullest value—the contrast of laughter and tears, the contrast of a crying child and a room full of drunken soldiers, the contrast of a shell-swept battlefield and two lovers parting in the moonlight.

But in the whole production there is a unity of purpose and every scene drives toward the same end—an understanding of what war means.

"Hearts of the World" is magnificent.

### SUNDAY OPENING BILL HANGS IN BALANCE

**T**HE Motion Picture Option Bill has passed the State Assembly, and as THE MIRROR goes to press, is before the Senate. This bill legalizes the exhibition of motion pictures on Sunday after two o'clock, except where the governing body of the community may later adopt an ordinance forbidding such exhibitions.

It was realized from the first that it would require a hard fight to get the measure through the Legislature. It meant that exhibitors must organize public opinion—that they must get the people to express themselves emphatically and intelligently to their legislators. It was realized how thoroughly the blue Sunday advocates organized, how vociferously they conduct legislative campaigns, how they always present a unified and systematic fight.

The fate of the measure depended upon the United action of all screen interests. And, for the first time in the history of the photoplay, all factors in the making, distribution and showing of films got

together. Every effort was made to band the exhibitors of the state behind the bill. This revealed apathy, ignorance and lack of far-sightedness in a great many cases. But the representative exhibitors of the state got together. The Albany meetings in relation to the bill were better showings than the industry had ever witnessed. Particularly vigorous work was done by the exhibitors of Manhattan, Brooklyn and of Buffalo.

The allied film interests make it clear that the fight for the measure was conducted without the expenditure of money. Men like MAX SPIEGEL, of the Strand chain of theaters; S. L. ROTHAPPEL, of the Rivoli-Rialto interests; SYDNEY COHEN, state president of the Exhibitors' League, gave their time and money liberally to the cause.

There was no sane reason or argument against the bill. But the legislators had to be told all this—not by motion picture men, but by their own constituents. That the fight for the bill is over half won proves that the allied interests conducted a stiff campaign throughout the state.

Obviously the measure should pass the Legislature. Film men are not trying to force anything on anyone. The bill is purely a local option measure. All present efforts to close the screen theaters anywhere in New York State are based upon a law which is exactly 130 years old.

Aside from all this, the screen leaders believe that the open Sunday theater is now necessary to government propaganda. The film theater has proven itself as an aid to Uncle Sam in his war for democracy. Sunday is the day when the whole family goes to the theater—the day when the government can talk to all the people via the screen.

It is time that legislators realize that exhibitors are heavy taxpayers. Motion picture men have sixty millions invested in real and personal property in the state. They have the right to ask for uniform, fair and modern legislation.

### EXTENDING THE SEASON

**W**HAT is known as the legitimate theatrical season is on the fringe of its decline. Within a few weeks, unless former customs are reversed, we shall see the old signs "Closed for the Summer" on the fronts of the Belasco, Empire, Shuberts, Booth and some other theaters. As the June days begin to wane the Hippodrome will be on the list. Some of the houses in Forty-second, Forty-fifth and Fifty-eighth streets will have shut-up weeks, but whether for the whole of the Summer has not yet been announced. After the experiences of last Winter such managers as feel that they lost money will probably put on attractions that will make up for any shortage that occurred, if indeed there were any losses in the first two months of the current year.

That there will be any dearth of amusements in New York in the next few months may be doubted. The trend of June, July and August travel will be toward Eastern cities. Our own people from the South and the Middle West always come to New York and its nearby resorts for recreation. There is strong probability that we shall see greater numbers this season than heretofore.

It follows that there must be more amusements. With the exception of the theaters mentioned, there are already plans for new openings, something unusual at this time.

In spite of the numerous conversations to which all of us must submit, we must have recourse to such relaxations as are offered by the places of amusements. Wheatless days must be observed, but it does not follow that because of "duties there shall be no more cakes and ale." It is up to the managers to provide such, and the outlook now is that the demand will be greater than ever. While doing our duty to the calls of the hour, let joy be unconfined.

### "ROMANCE" AND OTHER LONG RUNS

**"R**OMANCE," which reached its 1,000th consecutive performance in London, was first produced at the Maxine Elliott Theater in this city February 10, 1913, by DORIS KEANE, who took it to London and produced it at the Duke of York's Theater, October 6, 1915, transferring it to the Lyric, where it has been running ever since.

In connection with long runs, the following data from a recent London cable is interesting and worth preserving:

Some thirty-five years ago "Our Boys," a comedy written by H. J. BYRON, ran for 1,362 performances at the Vaudeville Theater. For more than twenty years it held the distinction of the longest run. In the '90s the farce "Charley's Aunt" hauled down the flag of "Our Boys" with a record of 1,466 performances. CHARLES HAWTREY'S farce, "The Private Secretary," was on for about 1,000 performances, and "Dorothy," a comic opera by B. C. STEPHENSON and ALFRED CELLIER was sung 931 times in the late '80s.

The comic opera "A Chinese Honeymoon" was the next to make a record, with 1,075 performances in the middle '90s. "Peg o' My Heart" was played 1,075 times in London, but the run broken several times and there were at least two revivals in the period of the run.



## NEW ATTRACTIONS FOR THEATERGOERS

(Continued from page 5)

**"THE MAN WHO STAYED HOME"**  
Melodrama in Three Acts, by Lechmore Worrall and J. E. Harold Terry. Produced by William Moore Patch, at the Forty-eighth Street Theater, April 3.

John Preston, M. P. .... John L. Shine  
Miss Myrtle ..... Florence Edney  
Fraulein Schroeder ..... Louise Muldener  
Percival Pennicook ..... Philip Leigh  
Dalphore Kidlington ..... Nancy Winston  
Molly Preston ..... Charlotte Ives  
Fritz ..... John Burkell  
Miriam Lee ..... Katharine Kaelred  
Christopher Brent ..... Albert Brown  
Mrs. Sanderson ..... Amelia Bingham  
Carl Sanderson ..... A. H. Van Buren  
Corporal Atkins ..... J. Casler West

As "The White Feather," this play was seen here some three years ago. It was one of the first war products. We were not so much concerned then about what was being done "over there," as we now are. This is one reason why the play under its present title had a stronger grip on the audience at the Forty-eighth Street house than had "The White Feather." Another reason was that in this, Amelia Bingham returned to the stage. She appears as one of the German spies, the others being A. H. Van Buren and Louise Muldener. The character played by Miss Bingham was that taken by Cynthia Brooke when the play was under its other title. Albert Brown is the hero this time.

Some of the situations in the present production have been made on account of America's place in the contest. Of course this is enough to make the audience look and listen. Mr. Patch's presentation of the play is admirable. Under its present title the play has made the rounds in this country, and had successful runs in England. The cast as a whole is adequate. Between the play and the distinguished people present the audience was kept on the watch. Prominent politicians, authors and capitalists filled the boxes.

### SHEER TO PRODUCE PLAY

William A. Sheer, producer of "Oh Look," the musical comedy at the Vanderbilt Theater, in association with Harry Carroll, has purchased the production rights of a comedy-drama by a well-known playwright, which he intends to put on in the near future.



MARJORIE MAIN  
As "Little Shea" in "Yes or No"

## HEARD ON THE RIALTO

The new Selwyn Theater, in West Forty-second street, will not open this season after all. It was announced recently that the playhouse—the first incidentally of the new Selwyn group—would be completed in time for the presentation of "Rock-a-Bye-Baby," a musical comedy adapted from "Baby Mine," but the plan has been given up, and it is stated now that the theater will be opened early next season with Jane Cowl in a new play written by Miss Cowl, in collaboration with Jane Murfin.

"Rock-a-Bye-Baby" is being presented on tour for a brief season prior to a summer engagement on Broadway. Adele Rowland and John Cumberland head the cast. It is the first musical comedy to be produced by the Selwyns. It is reported that musical plays will figure largely hereafter in the plans of this firm.

The call of the blood has proved irresistible again. This time it is the case of a Hammerstein. Broadway has learned that Theodore J. Hammerstein, seventeen years old, of 696 Walton avenue, the Bronx, is playing the leading part in "Very Good Eddie" on tour. It is said that he enjoys the distinction of being the youngest leading man before the footlights. The young actor's rapid rise to prominence is mainly due to the advice of his grandfather, Oscar Hammerstein, who has taken a deep interest in the youth. Following his graduation from high school in 1916, young Hammerstein joined the Bronx Stock Company and appeared in minor parts. He then became understudy for Ernest Truax in "Very Good Eddie," and later, upon Truax's engagement in "The Very Idea," was promoted to the principal part.

Charlotte Walker returned to the New York stage this week, following a long absence in motion pictures. She is playing the title role in "Nancy Lee," a play by her husband, Eugene Walter, at the Hudson Theater. Miss Walker is the third prominent actress to have left the film world this season to reappear on the stage, the others having been Billie Burke and Marie Doro, who were respectively seen for brief engagements in "The Rescuing Angel" and "Barbara."

There has long existed on Broadway a tradition that players never appeared as the opening attractions at theatres named after them. Henry Miller has broken that tradition by opening his new playhouse in West Forty-third street with himself in the stellar role of the comedy, "The Fountain of Youth." For some time it was doubtful whether Mr. Miller would be able to accomplish what had been denied to Julian Eltinge and George M. Cohan.

Margaret Anglin is planning to produce a new Spanish play next season. A thorough investigation will undoubtedly show that Miss Anglin has appeared in dramas of every nationality, including the Scandinavian. She has recently returned from a vacation in Porto Rico where she has been studying her newly selected play.

An unusual way of commemorating his association with the Hippodrome has been determined upon by R. H. Burnside, general stage director of the big playhouse. Carpenters are removing the Forty-third street entrance to the Hippodrome in compliance with the order of the Bureau of Highways directing the widening of that thoroughfare from Fifth avenue to Broadway, and Mr. Burnside has arranged to take the entrance to his place at Ridgewood, N. J. where it will be used as a summer house.

Frances White and William Rock continue to hold to their decision to play continuously in New York. Since arriving here a few years ago from the Pacific Coast they have appeared in a number of productions but never have they accompanied any of the productions on road tours. Their policy, of course, is safe and sound so long as they remain immensely popular. That their hold upon the New York public continues in spite of their rather disastrous experience with their own enterprise, "Let's Go," seems to be assured by the fact that Elliott, Comstock and Gest have just engaged them as the principals in a new musical production.

John Galsworthy's latest play, "The Foundations," is soon to be seen in New York, it is learned. The drama, which is timed considerably after the coming of peace, is designed to show that unless great care and intelligence are exercised life will then be much as it is now. The foundations of the title are the "lower classes" of England. They are so discontented because the folk "at the top" have resumed their habits of segregation and selfish luxury that an actual revolution is feared. A plumber who desires to blow up the entire aristocracy is one of the principal characters. Another is an elderly woman worker in an East End sweat-shop. Other figures among the "lower classes" have not forgotten their military training and over stolen port recall the ideals of friendship which they established in the trenches. One of the best scenes in the play concerns, it is said, a discussion between a child of the rich and one from the slums over affairs as they exist.

### "RAPE OF BELGIUM" CLOSES

"The Rape of Belgium," by Louise Ampacher and Max Marcin, which has been in evidence for about two weeks, ended its season at the Shubert Theater, Boston, Saturday night. It is not known whether A. H. Woods will revive the play.

### "BRUISED WINGS" TO BE GIVEN

"Bruised Wings," the first play to be announced for presentation by the new producing firm of Barney Gerard and Edward Clark, will have its premiere during the week of June 3. Fania Marinoff has been engaged for the leading role. The play is by Mr. Clark.



BLANCHE BATES

Appearing conspicuously in "Getting Together," a war play being presented on tour by the British Recruiting Mission.

## ONE-NIGHT STAND MANAGERS UNITE

Association Formed to Eliminate Evils of Business—

69 Towns Represented

TRENTON, N. J. (Special).—At a meeting held in Trenton last Wednesday a new organization to be known as the Central Managers' Association, composed of the one, two, and three-night stand managers, was formed. Sixty-nine towns with a representative from each bore evidence of the interest taken by those invited to join. The object of the association is to do away with many evils practised by some production managers, the death of the fly-by-night and co-operation for the betterment of the night stand business in general. The important towns represented by the personal management included Allentown, Altoona, Trenton, Johnstown, Harrisburg, Reading, York, Lancaster, Easton, Scranton, Plainfield, Perth Amboy, Newburg, Watertown, Cumberland, Lebanon, Utica, Norfolk, Wilmington, and numerous others.

A plan was outlined by which all towns may have a line on what an attraction has to offer in the way of equipment, number of people carried, condition of equipment, musicians carried, merit of the offering, and many small, but important matters, pertaining to the giving or not of a pleasing performance. For this information to be sent to every manager belonging to the association a blank form will be used. It is not the intention of the association to take issue with or favor any booking office, producing firm, or in any way attempt to dictate terms. Each theatre is to be left to be run according to the wishes of its management.

The association elected the following officers: W. D. Fitzgerald, Allentown, president; Phil Levy, Reading, vice-president; Nathan Appell, York, secretary; Chas. Yecker, Lancaster, treasurer; I. C. Mishler, Altoona; Montgomery Moses, Trenton, and Eugene Koenecke, of New York, comprise an Executive Board.

### LONDON HOUSES CLOSE EARLY

LONDON (Special).—The authorities have ordered that every place of public amusement in London must put out its lights and remain closed from half after ten o'clock at night until one o'clock the following afternoon. The order went into effect on April 2.



## SUNDAY OPENING BILL AWAITS VERDICT OF SENATE AT ALBANY

High Hopes of Victory After Assembly Passes Measure—Large Attendance at Committee Hearing

The Sunday Option Bill, sponsored by Assemblyman Clarence F. Welsh, which puts motion picture exposition under local governing bodies, was passed by the Assembly at Albany, April 3, after one of the hardest fights of the session. Until action on the measure is taken by the Senate, which had not occurred up to the time of going to press, the ultimate result is in doubt, but to those who are in close touch the outlook appears to be favorable for passage.

The bill was at first defeated by one vote, 75 members favoring the measure to 74 against. Immediately a motion for reconsideration was passed, and the question put to a vote again. This time the measure obtained the requisite 76 votes. Assemblyman Peter A. Leininger, Democrat of Queens, leaving the opposition and voting for the bill on the second roll call.

### Slacer Leads Attack

Assemblyman John W. Slacer, Republican of Erie, led the attack on the bill, and he was followed by Assemblyman George H. Wiltsie, Republican of Cortland. In defense of the measure, Minority Leader Donohue, of New York, declared that at least the people in New York had not had their rights denied them.

"Moses was an organization Democrat," declared Assemblyman Donohue. "He wrote some other things besides those referred to by Mr. Wiltsie, and one of them was 'Don't covet other people's rights.'"

Assemblyman Martin McCue, Democrat of New York, was also a vigorous defender of the bill. He declared he had a letter from an American soldier in France saying that it was his wish that there be enough ammunition left when the troops return "to line up against a brick wall these lying, slandering, hypocritical people for preventing persons from enjoying a real Sunday, and use it on them."

The Democrats and the Socialists lined up for the bill with the exception of Assemblyman Parsons, of Schoharie County. Assemblyman Raymond T. Kenyon, Republican of Essex County, who was not recorded on the first roll call, voted for the measure on the second. Assemblyman Kenyon is a brother of Doris Kenyon, the actress. Assemblyman Barra, of New York, who voted "aye" the first time, was not recorded in the final call.

### Codes Committee Hearing

At the hearing before the Senate Codes Committee at Albany, April 2, the advocates of the Sunday Option Bill stormed the Capitol in large numbers, and arguments of a most convincing nature were presented as to why the measure should receive the approval of the legislators. William A. Brady, president of the National Association of the Motion Picture Industry, delivered one of the strongest appeals for the passage of the bill. Among other things he read a list of churches that have come out strongly for local option, and he brought to mind that all the Y. M. C. A. organizations and the cantonments use motion picture exhibitions on Sunday evidently for the purpose of keeping persons from going to worse places, and now it is found that many of the disreputable places are closed. Mr. Brady also read a letter from President Wilson praising the work of the theater managers

in aiding the Government's war work.

Peter J. Brady spoke in behalf of organized labor, saying that the motion picture is a great factor in keeping the families of the working classes together, and that they should not be restrained from entertainment on Sunday. Rev. William H. Jackson, of Glen Head, Long Island, who has in the past been opposed to films on Sunday, spoke in favor of the measure.

Others that supported the bill were: Helen Ducey, Associate Editor, *Woman's Home Companion*; William Capes, secretary of the Mayors' Conference, and Judge Kenefick, of Buffalo.

Among the prominent film men present at the hearing were: Frederick H. Elliott, Arthur Friend, John Manheimer, John Whitman, Sidney Cohen, M. J. Gerson, Samuel Spedon, William A. Johnston, O. T. Eltonhead, and Charles O'Reilly.

The speakers against the bill were: Mrs. Ella Booles, of the Women's Temperance Union; the Rev. T. R. Good, of Schenectady, and W. W. Duncan, of the Kings County Sabbath School Association.

## PATHE TO MARKET PICTURES UNDER SELECTIVE SERVICE PLAN

Brunet Inaugurates New Policy After Submitting Plan to Exhibitors—Order Affects Many Big Pictures

Basing the decision upon a careful investigation of conditions throughout the trade and the testimony of representative showmen in all parts of the country, Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., announced last week that beginning April 15 all Pathe plays starting with "Innocent" and looking forward into the future, will be booked in what is to be known as the "Pathe Selective Feature Service."

This policy will combine the good points of the open booking and program plans. All exhibitors who have contracts for Pathe plays will on April 15 and thereafter be allowed to select Pathe plays in accordance with the policy referred to, beginning with the

## "OVER THE TOP" DRAWS CROWDS Empey Picture Starts Well at the Lyric Theater

The crowds and enthusiasm that have marked the showing in the Lyric Theater of "Over the Top," Vitagraph's screen adaptation of Sergeant Arthur Guy Empey's war book of the same name, indicate a long and successful run for the picture.

"Over the Top" was produced to awaken the American people to a keener realization of just what their sons are up against "over there" and is built on actual conditions as they exist and as Sergeant Empey himself found them in his eighteen months of fighting in front line trenches in France, and as he pictured them in his book. The picture was produced under the personal supervision of Albert E. Smith.

### FRANK KEENAN'S NEXT

"Ruler of the Road," the second Pathe Play in which Frank Keenan will be seen, is pronounced even stronger than "Loaded Dice," this actor's first Pathe picture, by those who have been given the opportunity of viewing this feature, which will be released by Pathe April 21.



CONSTANCE TALMADGE.  
In "Good Night, Paul" (Select)

as representative exhibitor in your community so we can be guided by the best interest of exhibitors in determining this vital question. We have a great many important productions for release this year and will be guided by exhibitors' views as to best method of distribution from their standpoint. This telegram being sent to all members of Advisory Board of Exhibitors Service Bureau. Kindly wire collect your view of open market booking against program booking."

His decision is based upon the overwhelming majority of opinions expressed by these showmen:

Examples of the sort of wires received by Mr. Brunet follow. Ernst Boehringer, of the Liberty Theater, New Orleans, says in part:

"Best plan we know of for the exhibitor is offer each production as released subject to previous production may be accepted or rejected according to its apparent merits to exhibitor. This option makes it equivalent to open booking while protecting exhibitor using pictures and strikes us as a guarantee of quality as the producer is not apt to risk releasing mediocre pictures while allowing exhibitor this latitude. We have not rejected a single picture under this arrangement, but have seen and accepted five. We have seen four Pathe plays which we booked as program under contract with your firm each of which we would have accepted under arrangements similar to above. If you are to continue releasing pictures as good as these four, we suggest that you adopt this plan as it instills confidence and you are in no danger of rejections. Writing more fully."

### Important Step Forward

This move on the part of Mr. Brunet is looked upon as one of the first of a series of important steps which he is taking in the executive management of Pathe. By playing each picture in direct competition with others released by the same concern, the natural result should be an increase in quality of productions, and the playing of each picture by exhibitors on a basis of merit means the best pictures earning the money they deserve without being handicapped by the weaker ones; while the latter will be correctly valued.



BRYANT WASHBURN IN "TWENTY-ONE"  
Pathe Play Featuring the Star in a Dual Role





SCENES FROM D. W. GRIFFITH'S HUMAN AND SPECTACULAR WAR DRAMA, "HEARTS OF THE WORLD"

## GRIFFITH'S MASTERPIECE SHOWN TO PUBLIC

**"Hearts of the World" Presented at Lyric Theater. Proves to Be a Stirring Interpretation of the War—Distinguished Audience Attends Initial Presentation**

The first presentation in New York of David W. Griffith's latest screen masterpiece, "Hearts of the World," was given last Thursday night at the Forty-fourth Street Theater before a specially invited audience. The picture which is, indeed, the greatest effort of the man who produced "The Birth of a Nation" and "Intolerance," visualizes the world war in a manner that is as stirring as it is memorable. The contrast between peaceful tranquillity and the disaster and chaos of war was vividly represented.

"Hearts of the World" depicts the titanic conflict in various phases, chief among which are mass attacks by the Allies and Germans, scenes of trench life, the precipitate flight of refugees before the Hun invasion and hand-to-hand fighting on the shell-torn fields of No Man's Land. The story revolves about the romance of an American youth residing in France and a French girl—a romance which is interrupted but not crushed by the sacrifices which the war entails.

The audience at the private showing was deeply stirred by the picture, and this reaction was thoroughly sincere, for in his new masterpiece Mr. Griffith has expressed all the human emotions,

dramatically and hauntingly. The audience stood and waited at the end of the presentation, applauding Mr. Griffith and crying for a speech, and when he appeared upon the stage about all he could say in a tremulous voice, was: "Remember that what you have seen on this film is but a small part of what the French, the British, and our boys are going through. All I can say is, I thank you."

A distinguished audience was present. Many high army and navy and Government officials were scattered through the theater. There were also many prominent persons interested in the motion picture industry and the theatrical world.

Among the guests were: Ambassador James W. Gerard, Otto Kahn, Adolph Ochs, Enrico Caruso, Marquis and Marchioness Aberdeen, Daniel Frohman, Adolph Zukor, Samuel Goldfish, David Belasco, Admiral Nathaniel Usher and staff, Mr. and Mrs. Robert J. Collier, Gatti-Casazza, Marshall Neilan, William Elliott, George M. Cohan, Major General William H. Mann, Mr. and Mrs. W. R. Hearst, Mr. and Mrs. W. Bourke Cockran, Mr. and Mrs. Charles B. Alexander, and F. Ray Comstock.

The representatives of the British and Canadian Governments and army and navy officers were: Major Norman Thwaites, M. C. O.; Consul General Bailey and staff, Henry Goode and Geoffrey Butler and staff, Commander Blackwood, R. N.; Provost Marshall Colonel Hunter, Colonel Gifford and staff, Sir Connor Guthrie and staff, Major Brooman White, Captain V. H. McWilliam, Captain MacDonald, Lieutenant Sharp, John McKenna Lawson, Lieutenant Chevalier, Lieutenant W. P. McIvor, Lieutenant-Colonel C. A. Warren, Lieutenant G. Sherries, Captain W. E. Brown, Colonel J. S. Dennis, Captain Sise, Lieutenant Grossmith, and Lieutenant Cresswell.

The first public showing of "Hearts of the World" was made at the theater on Friday night. THE MIRROR will publish a review of the picture in its next issue.

With a record of \$30,000 worth of the second Liberty Loan purchased by the employees of the World Film Corporation, exclusive of the subscriptions made by executives and film stars, the employees are formulating plans to exceed this record in the new issue.

## WALTHALL FILM SHOWN "With Hoops of Steel" Screened for Paralta Officials

The first print of Henry B. Walthall's newest Paralta play, "With Hoops of Steel," arrived in New York last week, where it was screened for the executives of the Paralta organization.

The story was adapted for the screen from Florence Finch Kelly's well-known book of the same name, by Thomas J. Geraghty. It is a story of mystery, embellished with all the attractiveness of the virile life of Western Texas, written with a modern twist that adds much to the interest and suspense. The character played by Mr. Walthall is that of a man accused of murder, and who is involved in such a train of circumstantial evidence that escape seems impossible.

## COMPLETES "BLINDFOLDED" Bessie Barriscale Finishes Picture Under Direction of West

Bessie Barriscale has completed her Paralta play, "Blindfolded," under the direction of Raymond B. West, and will start immediately on her next production, "Patriotism," which has been written especially for her by two of the staff writers at the Paralta studios, R. B. Kidd and Jane Holly.

"Blindfolded," which is from the pen of E. Richard Schayer, is considered by Miss Barriscale as one of the most complex roles which she has ever enacted before the camera.

# WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

## More About the Unfairness of Motion Picture Censorship—"Squab Farm" Comment Causes Discussion—Another Stock Swindler Is Brought to Justice

THE nearest reason I can get for local censorship of films while not even a central censorship of songs exists is "that the songs have a double meaning, due to clever construction, whereas, any child can tell a suggestive film scene as a suggestive film scene." This is not offered by a local censorship booster but by one of our best little metropolitan exhibitors. The local censorship shouters know better than to attempt a defense. So it had to come from "our set," making it sincere, at least—if wrong.

There have been suggestive pictures. Fly-by-night producers got them out. Then the better class of manufacturers came together to keep the screen clean. They realized that if the industry was to survive the "smut" must come out.

The foremost social workers of the nation, through the People's Institute of New York, aided the decent manufacturers in this effort. A central board of inspection for all films was created—called first the National Board of Censorship and later the National Board of Review.

The good people of every American community applauded the move, and most municipalities lined up to keep from their limits the motion pictures that the National Board would not "pass."

In a few communities, though, self-seeking politicians and long-haired idiots who had nothing to do, raised local censorship yells. The films were contaminating the community and there must be a local board to "censor" them!

No sincerity about it at all. The politicians expected jobs from the creation of local boards, whereas, the "reforming" idiots would have helped safeguard local morals better by examining the songs that were reaching music racks in the best homes.

In front parlors all over town the young and unsophisticated were chorusing that "There's a Little Bit of Bad in Every Good, Little Girl," and that the old libertines were going to have a picnic seducing the sisters of the boys who were leaving for war.

But, then, the songs have merely "a double meaning, due to clever construction," says my exhibitor friend!

Is there anything double about the meaning of the sort of "sweet little pet" that spends an innocent night with a man by taking "the night boat for Albany—and grabbing the next train back?"

Mrs. Local Censorship Booster, is your son or daughter benefiting by learning how jolly it is to take this night trip to Albany—which the song says they "all take"?

What scene have you wished eliminated from a film that was one seventy-sixth as much a moral menace?

Come on, tell us!

The only new points in the "Eagle's Eye" letter to THE MIRROR anent my original yell are to the effect that this department enjoys "intimate acquaintance" with the Loew office, and that a four-minute man overheard a disloyal remark by a Loew house manager.

Now, I have never been in the Loew office in my life, and my nearest acquaintance with the Messrs. Loew and

### WHY MOTION PICTURE CENSORSHIP?

To the legislators of the States that have motion picture censorship and of the States that are contemplating it: The photoplay of to-day is from the pen of the best writers. If it is harmful to public morals, there are long-established ways to proceed against it, for public entertainment is regulated by statute. As a matter of fact, honest legislators appreciate that the motion picture is clean. How can honest legislators explain censorship measures for motion pictures when none exist, or are even contemplated, for the vile "popular song," which can be found in respectable department stores and atop pianos in respectable homes? Which is the greater menace, Mr. Honest Public Man? Do Maeterlinck, Charles Klein, Eugene Walter, Kate Jordan, Will N. Harben, O. Henry, James W. Gerard, William J. Flynn, and P. G. Wodehouse (names from release list in recent MIRROR) need censorship, or do such suggestive contraptions as the below, which are allowed to circulate freely through the homes of the country?

### WHY DO THEY ALL TAKE THE NIGHT BOAT TO ALBANY?

Old Henry Hudson found a river,  
A river that touches New York;  
The rest of the river is a flivver,  
Because it creates lots of talk.  
Summer time that's the time spooners  
Used to go rambling about;  
Now they take trips on rickety ships,  
And here's what I want to find out:

#### Chorus.

Why do they all take the night boat to Albany.  
That's been puzzling me;  
They all claim it's just for the sights,  
Just the same they travel at nights.  
I asked a fellow and his sweet little pet,  
"How is the Hudson?" and they answered "It's wet."  
So why do they all take the night boat to Albany,  
And grab the next train for New York?

Schenck has been to note their presence at lunch occasionally in the grill of a well-known New York hotel.

Oh, yes, I was as much as introduced to Mr. Schenck on one occasion, but it is so long ago. I am certain that he wouldn't know me from Adam if I ever ventured to speak to him. Mr. Loew, I have never met at all. But I wouldn't be posted in the slightest on this business, if I didn't know them by reputation; and I can assure "The Eagle's Eye" folk that such is the extent of the "intimacy." I do not know if the latter read the New York Tribune, but if they do they will find aspersions on the Government, from Wilson to Creel, that are so actual that they need not worry any further about the verbal charge someone heard a Loew house manager utter!

I know an end of the gladsome movie game that the stock sharpeners can never print joy literature about.

A single end—reelily!

The laboratory end.

In olden days, manufacturers maintained their own laboratories and did their own developing and printing. There were just a few independent laboratories, which were kept crowded with independent work. The laboratories of the "regular manufacturers" had all they could do turning out their own "releases."

Came the sort of smashing change that happens in this business. And came a reduction in releases by the "regular manufacturers." One advertised that his laboratory would handle "outside commercial work."

Then another.

Finally, about all of them!

And the owners of the original "independent" laboratories, unable to foresee such a smashing change, had been enlarging their own capacities all the while. Also, new "independents" had started up.

To-day, if it is known that you have a film printing job, you are sure of a score of inquiries from laboratories needing work. And all of them first-class ones, too. The best of the experts who watched over the "regular releases" are now engaged on the "outside commercial work."

My notion of a field not to enter is the movie laboratory one!

A deluge of correspondence on our remarks on "The Squab Farm."

Most of it indicating that we had "hit it," too!

Female correspondents, mostly.

Which pleases me much, for they should know their sex. And remember that women are inclined to be hard on women! But these seem to agree with me that almost-men in the California studios are to blame.

"It's better out here than when I came out four years ago," writes an actress in Hollywood.

Another, though, says: "I don't know about the vigilance you report of the California authorities. If any sort of surveillance of the ambitious kids who apply, was kept by the authorities, the he-vultures in the studios would have no chance at all. To chase them from the state after they have done their worst is like locking the garage door after your car has disappeared. No, let the authorities do their real duty and

the studios—all of them—will be perfectly safe for the innocents."

It's a fine idea for Los Angeles social workers—the creation of a board of supervision! Here's a stunt that will save more souls than censorship.

"You speak of the remoteness of the company executives," writes another lady, "but how about their apathy? I think that lots of them could know all about such conditions and still decline to punish the guilty employees—if they are valuable ones."

"Why, the whole colony knew some years back of the depredations of a certain colored man, a director, who posed as an Indian. The home office in New York couldn't help knowing. A number of husbands and fathers of insulted girls communicated with the Eastern main office and it produced no impression whatsoever."

"Except the impression on the part of the complainants that that company would have employed the Devil himself if his pictures sold!"

What's the matter, Mr. Executive?

Are profits the sole consideration?

Last year it was some other man's daughter. Ten or twenty years from now it may be your granddaughter. It's an easy and natural thing for a girl to want to succeed as a motion picture actress. And they'll be trying it in 1928 and 1938—and the same old Vulture will be awaiting them! Unless—

The movie executives of to-day combine to set the studios right, right now!

Well, the bonehead members (just a few) of the Commission of Training Camp Activities have received theirs from Chairman Raymond B. Fosdick, and so your friend Pat Powers reports he's made all arrangements to supply, at minimum rates, both Army and Navy with the best and the newest films.

A letter before me indicates that to reduce film expenses the Y. M. C. A. had employed a private concern known as the Community Motion Picture Bureau to handle the item of film service.

The item of inexpensive film service is now disposed of by the work of the Powers committee.

Is the service of the private Community concern, then, to be continued? asks this writer.

Do they operate at a profit? he asks further.

All the private picture concerns have agreed, through the National Association, to cut out profits and pool to supply their best productions on that plan to the camps and ships.

Just how does the Community concern fit into the new scheme of things, and what does it get and why?

A lid removal and an I-Told-You-So! We took off our hat the other week to the Chicago States Attorney for his activity against movie stock promoters, and now we do it to Assistant District Attorney Edward Brogan of New York. He is now helping movie stock salesmen to sell themselves into cells, as per our prediction! With Chicago, Los Angeles, and now New York, after the movie stock promoters I can see where the whole reputation of our industry is going to push right up in the public estimation.



And it sure has been —ell to be known as a come-on game!

"Without Fear or Favor" has long held that the operations of the movie stock sharpeners had largely been made possible by the endorsement tendered their propositions by leaders in other lines of business.

And Mr. Brogan says:

"These crooks get the public's money, because men of public note approve their propositions." And he proposes to have the Grand Jury take steps to prosecute such men for criminal liability.

Who can ask more?

Brogan clapped hands on one Louis B. Jennings, president of the Standard Film Industries, Inc., who "had sold \$300,000 worth of that concern's stock within two years."

And "that concern," Mr. Brogan found, had been leading prospective investors to believe it would earn \$365,000,000 a year. Jennings had been showing such prospectives a film showing the activities of his plant—workers streaming in and out, new methods of making film, and an indicated "capacity" of 2,000,000 feet per week.

"They did absolutely no business at all," declared Mr. Brogan, "after having obtained \$300,000 by the means of this film, which they used as a bait. The film is a pure fake. The concern really owned nothing but a few books, which are in our possession."

Then Mr. Brogan intimated his opinion of Anthony J. Drexel, of the famous Philadelphia banking family, who had been induced to lend his name to the Jennings enterprise.

The opinion was a close relative of that which "Without Fear or Favor" is known to hold of such people.

Drexel, at that, appeared to have been imposed upon in the matter, but does that restore the \$300,000 to the stockholders, or their admiration for the motion picture?

A "Without Fear or Favor" reader had an experience with Jennings, and sends it in because he was sure we had read of the case and would write here of it.

"Do you know that the man didn't hesitate to use patriotism to sell his stock?" he says. "I was told there was a position open with the Standard, and called on Mr. Jennings. He said he had been asked by one of the big banking men downtown to devote half the day, with this big man, to war work. The big man, by the way, is celebrated for his big war work. Well, Jennings found that in order to join this man, he would have to take on an assistant.

"I would have to hold down Standard Film while its head was 'doing his bit' for the country. Those were the exact words he used—'doing his bit!' I felt a great respect for the man, of course, and when he said he insisted on confidential aides being interested in the company, I felt sorry I hadn't the money for a stock purchase.

"And that's all that saved me from his clutches: I *hadn't* the money to buy Standard stock!"

Nat Goodwin couldn't have been the temperamental terror that Clifford B. Harmon claimed, for the jury that heard the case has handed him all the salary sued for.

And I suppose the publicity has brought extra business to Nat's show in New York and boosted his percentage there, too!

Above we speak of the film that Jennings used to sell his film stock, but



TENSE MOMENT IN "THE SPLENDID SINNER"  
Mary Garden's New Gaiety Picture by Kate Jordan

Goodwin's testimony showed another way to interest prospective stockholders.

They would lead 'em out to the studio on the days he was performing, Goodwin said. Nothing like proving you *had* a real, live, unbreakable star! P'raps the promoters expected that Nat, in an emotional scene, would get the prospectives so worked up they would weep out dollars with their tears! Handkerchiefs—and coin baskets—were ready, p'raps!

"Cry with Goodwin," was mayhap the slogan, "and subscribe with us!"

The Harmon-Mirror movie company is doing little or no producing these days—nothing like what those original stock selling ads described to the newspaper-reading public!

A serial star was summoned to a fashionable uptown club.

There a man greatly respected in the business community asked him if it was true that the — Company, which had produced the particular serial, had earned a half million dollars' profit on it.

The serial star replied that to the best of his knowledge, the particular profit had been earned.

The business man asked for further facts and got them. Then he asked the star if the latter would accept a contract to appear in a new serial at double his present salary.

The serial star invited the submission of a contract.

It came in the next day's mail, and with it a note asking the star to be good enough to call the next night. The business man was surrounded by a mass of papers having to do with the proposed serial, and jumbled individual sheets out of the pile from time to time to place thereon pieces of fresh information that were furnished by his caller.

Came a phone call for the business man, and he galloped away with the page boy, leaving one of the sheets in the serial star's lap.

The man-whose-salary-was-to-be-doubled noted the contents with much interest.

A "slight" amount of stock was to be offered the public in a movie serial "for the first time."

No, he didn't exorcise the respectable one in a burst of "just" rage. This is a very peaceable star. No heroics in his everyday life at all.

But he did tell the other—and it is to his everlasting credit—that he had decided to stick to the old job at the old salary.

Am I amazed at Willie Moore's (Sergeant William Moore, 69th, New York, if you please) good fortune in attaining the Croix de Guerre?



"THE SPIRIT OF THE RED CROSS"  
Red Cross Picture Produced by Paramount

Knowing Willie for "yars and yars." I'm *not*!

Willie always was a lucky kid.

When the office boys at the old Motion Picture Distributing and Sales Company were nailed red-handed by the boss off the job, Willie had the only surefire alibi!

And when tips went around for faithful service performed, Willie's palms seemed better greased than any of the other kids'.

They gave him such dandy Christmas presents, too.

But I learned best how fortune stuck to Willie when he flopped from a window of the film supply company's office. Two stories in two seconds! Now, was Willie hurt?

The kid brushed the dirt of the pavement out of his ears and teeth and went briskly upstairs to whatever task he had been undertaking when he hurtled through the window.

How could a chap like that NOT get the Croix de Guerre?

The father of the American movie weekly (as we know it) has come into his own.

The war has brought Uncle Sam into all sorts of lines, and now he's a movie weekly publisher.

Papers like the New York Tribune may tell of Uncle's inefficiency, but darnitall he's been putting into each new line o' his the *best man in that line!* For the editorship of his movie weekly he took—

Why, the father of the movie news weekly!

Yes, Bert Hoagland.

Can't you see Pell Mitchell, Jack Cohn and that crew getting nervous?

Bert Hoagland back at his first love—and so fresh, only five years of vacation!

Bert gave us shock after shock with his pioneer news movie. Wonder what he's been storing up in the way of new surprises, while dabbling in other lines?

We have given you an idea before here of the sort of *hustler* Paul Kimberly, of London, is. The most pronounced in the English film trade. Small wonder that when war came he put over his moving-picture-operating-school-for-wounded-soldiers! Has given a means of livelihood to hundreds of 'em.

The other day the English Government started looking around for a *hustler* to head the home division of their Committee on Public Information, Film Department.

Of course, they ran plump into Paul. They pick 'em over there the way Wilson does here, so behold Paul Kimberly, Director of Department!

Can you imagine any bets in movie propaganda being overlooked with the Kimberly on the job?

Just a few years ago, Paul was a salesman for Frank Brockliss. To-day he's one of England's big war figures. In all the nation no one has a more important war work than he.

And you hear those droll stories that feature America by her lonesome as the land of quick success!

A cattleman breezed into New York from the West the other day and told the Sunday World some big truths.

"The least demand after this war is over," he said, "will be for the typical city type, and the great demand will be for the other fellow—the type of man who can do things without a working model. We could double production in five years in the United States if all the people who are misfits in the city were to lend a hand in the country. Our big

## HAYAKAWA'S LATEST CALLED EXCELLENT Paramount Picture, "The Honor of His House," Has Unusual Story

As different as possible from "Hidden Pearls," yet with a similarly exotic atmosphere, Sessue Hayakawa's newest Paramount vehicle, "The Honor of His House," promises to excel the interest which attached to the former production. In the new film, directed by Wm. C. De Mille and written by Marion Fairfax, the eternal triangle receives a twist that completely transforms it.

It is a tale of sacrifice, and herein, Hayakawa, with that dramatic instinct that is part of his character, draws a picture that is at once ennobling and pathetic, and supplies the only possible ending to a situation which, at first glance, shows no way out. It is the Orient vs. the Occident—and the great element of love works through it all, bringing in the end happiness to two, a happiness, however, sanctified and hallowed by the greatness and the self-immolation of the third party to the triangle.

Florence Vidor supports Mr. Hayakawa and is herself confident that in the role of Lora she has found the biggest opportunity yet afforded her for tense emotional acting and the depiction of a woman who exemplifies two extremes of character. Jack Holt is the other of the three leading players, and both he and Miss Vidor lend admirable support, it is stated, to the Oriental star. Maym Kelso, Forrest Seabury and Tom Kurahara are others who appear.

### GOODWIN GETS VERDICT

Actor Wins in Suit Against Mirror Film Company

A verdict for \$15,200.43, the full amount asked for, was awarded to Nat C. Goodwin, the comedian, last week by a jury in Justice Greenbaum's part of the Supreme Court in his action against Clifford B. Harmon's Mirror Film Company for breach of contract. It took the jurymen only about half an hour to agree.

Goodwin had a contract for six months' work as a picture star at \$1,250 a week. He alleged that he had been discharged eleven weeks before the expiration of his contract because the film company had run short of funds. Lawyers for the defense sought to prove that it had been necessary to let Goodwin go because of "incompetency" and irregular habits and because he was habitually late in getting to the studio.

### TO LEAVE PATHE

Bessie Love Contemplates Forming Own Producing Company

Bessie Love, the Pathe star, is now at work on her last picture under the Pathe banner. Miss Love's intention is to form a producing company of her own, in order to have always the highest quality of stories, direction, and photography, and with this end in view she has secured an option on a Los Angeles studio.

Miss Love's next and last Pathe play is from the book, "Carolyn of the Corners," the motion picture rights of which Pathe has already purchased from the Dodd, Mead Company. Work on this new production will commence directly, and the final scenes will be taken early in May, at which time Miss Love's contract with Pathe expires.

Miss Love announces that she shall carefully consider the advisability of forming her own producing company before accepting either of the offers she has already received from two large companies.



EMOTIONAL SCENE IN "THE LIE"  
Artercraft Picture Starring Elsie Ferguson

## WITHOUT FEAR OR FAVOR

(Continued from page 515)

trouble is that we have permitted ourselves to become a nation from the city out; from the mouth that has to be fed by the retailer, instead of a nation from the acre in!"

This true prophet—by the plain name of "Bill" Hanley—is somehow not a patron of the screen for he failed to say that the latter was developing the city man for the country.

"Cattle, for instance," remarks Hanley, "are known as a butcher's product. How about the man who raises the cattle?"

Well, the movie has been getting THAT man's message to millions of OTHER men a day! And getting it over attractively—showing the fine points of life in the open and showing the sort of happy, healthy men it breeds.

Of course, a "back-to-nature" movement after the war will help this nation.

And the motion picture is going to lead it!

I spoke of World Picture's scenario advance last week, and this week Paralta deserves notice.

Paralta is composed of independent producing units and writers have complained of a devil of a time getting word on submissions, due to the fact that the main reading department in New York had to mail desirable stuff to each of aforesaid units and then wait—months and months—until a star or director would communicate decisions.

Harry Chandler became Paralta's editor and saw the system was wrong. He advised that he be sent out to the Coast studio, where he could be with any of the particular stars and directors and get yes or no on stories in decent time.

Last week Harry was told to Coast!

This week the good screen writers are writing "Paralta" in alongside "World" on their order-of-submission list.

### TERRISS TO ACT

Tom Terriss is to play the leading role opposite Alice Joyce in his forthcoming feature, "Find the Woman." This will be the sixth Alice Joyce production directed by Mr. Terriss.



ALICE JOYCE AND TOM TERRISS,  
Star and Director of "The Business of Life"

## GENERAL TAKES HESSER PICTURE Film Company Will Distribute "The Triumph of Venus" at Once

Announcement is made that General Film Company will distribute Edwin Bower Hesser's "The Triumph of Venus." This is the Victory Film Manufacturing Company feature production in which Betty Lee is starred. This production, which has already distinguished itself as a unique screen spectacle, has not been shown to the public except at an invitation performance at the Strand Theater, New York.

The five reels of this photoplay feature include many beautiful scenes. The story is of a novel character, inasmuch as it deals with the domestic life and human moods of the Greek deities on Olympus. There also are numerous scenes in which attractive nymphs disport themselves in mountain streams. Betty Lee's grace and beauty appears to advantage in her role of Venus. She is given excellent support by other members of the cast, consisting of Phyllis Beveridge, Bonnie Marie, William Sherwood, Hassan Massali, Grace Hamel, Percy Standing, John Fedris, Beatrice Armstrong, A. Freeland, Don McDonald, Carl Dane, Ruth Bradley and M. Paul Roche.

An early opening in New York and other big cities is planned for this film. Extensive plans are being prepared by General Film to exploit this feature in all sections of the country.

### STAR SELECTS TYPES

Doris Kenyon Casts "The Street of Seven Stars," Her Next Vehicle

Doris Kenyon has completed the cast for "The Street of Seven Stars," the Mary Roberts Rinchart story in which Miss Kenyon will appear at the head of her own company, De Luxe Pictures, Inc.

In addition to Miss Kenyon, the cast includes Hugh Thompson, as leading man; Carey Hastings, Stephen Carr, Iva Shepard, Frank Crayne, Harriet McConnell, Marie McConnell, George Moss, John Hopkins, Eliza Helen Criswell, Raphael De Mise, Hattie Fielding and John Sunderland. In the search for types, Miss Kenyon invaded even the Metropolitan Opera House, where she secured Harriet McConnell, famous opera, concert and church vocalist, for the minor part of Sadie, the soprano.

### THIS WEEK'S COVER

Before engaging in picture work, Pauline Frederick, the subject of this week's cover, gained stage prominence in "A Princess of Kensington," "The Girl in White," "The Little Gray Lady," "Toodles," "When Knights Were Bold," "Samson," "The Fourth Estate," "At Versailles," "The Paper Chase," "Innocent," and "Joseph and His Brethren."

Her first picture for the Famous Players was Hall Caine's novel and play, "The Eternal City." When this picture was exhibited Miss Frederick's success was instantaneous, and she has become known as one of the leading emotional actresses of the screen through her work in many Paramount pictures, including "Zana," "Bella Donna," "Lydia Gilmore," "The Spider," "Audrey," "The Moment Before," "The World's Great Snare," "The Woman in the Case," "Ashes of Embers," "Nanette of the Wilds," "The Slave Market," "Sappho," "Sleeping Fires," "The Love That Lives," "The Hungry Heart," "Mrs. Dane's Defense," and "Madame Jealousy." "La Tosca" was a March release.



## U. S. SIGNAL CORPS PICTURES SHOWN First Official Film, Sanctioned by Government, Portrays War Machine

The first official war pictures, produced by the U. S. Signal Corps, and sanctioned by the Committee on Public Information, of which George Creel is the chairman, were shown to a big audience at the Apollo Theater, Atlantic City, March 27. The pictures have been made and are given for the purpose of promulgating the work of the Government in training men for the front and in combining and furthering the material, forces, industries and transportation facilities for an efficient and inexorable prosecution of the war.

Actual motion photography of the great cantonments scattered all over the country are presented for the first time to the public, taking the spectator through all the processes undergone before the raw recruit is turned into a first-class soldier with a fighting standard second to none. Shipyards are pictured in the stress of their high-speed activities; munition factories are shown turning out the gigantic monsters which are to convey our respects to the Hun; and, in fact every industry and organization which has a bearing upon the war, direct or indirect, is presented to the eye in all its high efficiency and with all its earnestness of labor and achievement.

The magnitude of the task of training, feeding and caring for two million men under arms for the use of these men, building ships for their transportation; conveying to them the products of the huge factories as they are completed, is told vividly in the pictures. By way of illustrating the efficiency of the American fighting forces when they have been made ready for the front, a company of infantrymen were shown going through the intricacies of a drill routine without one spoken command, each man counting out the interval between the move executed and the next to come. The company went through the manual of arms with clock-like precision.

## "JOURNEY'S END" A WORLD RELEASE Next Vehicle for Ethel Clayton Called Modern Social Comedy

A forthcoming World picture of unusual interest to exhibitors is announced for release on May 13. Ethel Clayton plays the leading role in "Journey's End," which is a mirthful society comedy replete with entertaining "business" and laugh-provoking situations although possessing a vein of serious drama. The role suits the personality and ability of Miss Clayton and created a very favorable impression to a critical audience when projected at a private showing.

The story deals with the career of Aline and her husband Phil Marsden who are drifting apart and enter into the novel arrangement that they are to separate for a period during which interval they were not to interfere with the action of the other.

Director Travers Vale selected Palm Beach as being the only satisfactory background for the picture, and a large company spent considerable time at that famous resort obtaining suitable effects. Those supporting Miss Clayton are well-known to the public, being Muriel Ostriche, Frank Mayo, John Bowers and Jack Drumier.



GRIPPING SCENE IN "THE LOVE BROKERS"  
Triangle Picture with Alma Reubens

## ARTCRAFT FEATURES FOR APRIL

Douglas Fairbanks, Wm. S. Hart and Elsie Ferguson Head Super Attractions on Coming Release Sheet

During the month of April three productions will be released by the Famous Players-Lasky Corporation, under the Artcraft trade-mark, presenting a wide variety of subjects, as well as in the character of the stars. William S. Hart appears in a sensational Western picture, Elsie Ferguson in a society drama, and Douglas Fairbanks introduces new methods of producing laughter in his acrobatic way in a comedy-drama.

Hart starts on the first day of the month with "The Tiger Man," a Thomas H. Ince production, from a scenario written by J. G. Hawks especially for the star, and directed by himself. Hart plays the part of Hawk Parsons, a fierce bandit, whose soul, deadened by crime, is strangely regenerated through the refining influence of a good woman. Jane Novak, the beautiful leading woman, who has been seen in recent Ince productions with Hart, plays opposite the star in "The Tiger Man." Others in the cast are Milton Ross, Robert Lawrence and Charles K. French. A number of the scenes were staged in the desert, and large ensembles are seen in the picture.

On April 8, "The Lie," starring Elsie Ferguson, will be released. Aside from the fact that it provides Miss Ferguson with an intensely emotional role, it is a vehicle entirely different from anything she has appeared in on the screen. It was adapted to the screen by Charles Maigne from the play by Henry Arthur Jones. Miss Ferguson plays the part of Elinor Shale, who sacrifices her hopes of happiness with the man she loves to save the family honor by going away with an erring sister. An exceptional supporting cast appears in "The Lie," including David Powell, John L. Shine, Percy Marmont, Charles Sutton, Bertha Kent and Maude Turner Gordon. J. Searle Dawley directed the production.

"Mr. Fix-It" is the title of the Douglas Fairbanks offering released on April 15. This picture was produced by Allen Dwan from a scenario by himself, based on a suggestion by Ernest Butterworth, and presents Fairbanks as the expounder of the theory that happiness is a habit that comes only to those who afford happiness to others. Fairbanks has doffed his Western make-up.



ALICE BRADY IN "THE TRAP"  
World Pictures Production Starring Talented Actress

## RALPH INCE TO DIRECT PETROVA Contract Signed Whereby Former Will Take Entire Charge of Productions

Contracts have been signed between Madame Petrova and Ralph Ince whereby the latter will direct the Petrova productions exclusively. In explanation of this important step, Frederick L. Collins, president of the Petrova Picture Company, made the following statement:

"Madame Petrova's plan of changing directors with each feature, until a man of Mr. Ince's known abilities was available, has been found a very wise one, partly because she has been fortunate in securing at last this excellent successor to George Irving, Larry Trimble and Frank Crane, but chiefly because she has not been committed to any one man's work, until she has found by months of testing that particular man best fitted to bring out the highest abilities of the star and the greatest possibilities in her productions."

Mr. Ince, who has been at the head of his own producing company since leaving the Vitagraph some years ago, has laid aside all other plans for the present and will devote himself exclusively to Petrova Pictures.

## GOLDWYN ALTERS PATRIOTIC FILM "Joan of Plattsburg," Starring Mabel Normand, Ready May 5

With the release of Mabel Normand's newest production, "Joan of Plattsburg," scheduled for May 5, Goldwyn is offering to exhibitors and the public a patriotic comedy-drama with confidence that the combination of Porter Emerson Browne's story and the artistry of Mabel Normand will bring money to box offices.

Retakes of important scenes have been completed by George Loane Tucker to make the production conform to Governmental request, for the elimination of certain scenes which have an indirect bearing on training methods pursued at the Plattsburg military camp, where much of the action of the play transpires. Goldwyn declares that the picture in its new form is a more powerful production than the original.

"Joan of Plattsburg" is notable for its timeliness, and while it is in no sense a war story, nor can it be interpreted as propaganda. The story of the charter orphan who developed into an inspired soldier-girl is said to be uplifting and thrilling.

## CRANE JOINS WORLD

Frank Crane, who is recognized as one of the foremost motion picture directors, has recently signed a long-term contract with World Pictures and is already at work directing Madge Evans and Johnny Hines in "Clarissa" at the Fort Lee studio.

Mr. Crane is one of the oldest members of the directing fraternity, having been associated with that end of the industry from the early days. For two years he directed pictures for the World Film Corporation, and then became associated with Pathe, Balboa and Vitagraph, handling some of their foremost stars. His latest achievement was the directing of Mary Garden in "Thais." The sympathetic temperament of Mr. Crane led the World officials to select him as director for Madge Evans, the World's kiddie star, and the assignment is an augury of some splendid pictures.



# PREPARING MUSIC FOR PHOToplay ACCOMPANIMENTS

Usefulness of Organs Depends Upon Care Exercised by Owners and Players—Respect for Limitations of Instruments—Printing of Music Themes in Programs Suggested

BY MONTIVILLE MORRIS HANSFORD

THERE is one condition which looms large before the careful manager's eyes, and that is the cost of keeping his organ in tune and properly adjusted. Changes in the temperature of the house sometimes have a disastrous effect on the delicate mechanism of the instrument's interior. An organ is just as much trouble as a young baby, and usually the better and bigger the organ the more care it takes, which is certainly contrary to the average managerial mind. He thinks, and quite naturally, that if the organ costs him a small fortune it ought to be self-supporting.

Many an audience has found that this is not the case. Now and then a whole section will be thrown out by a "cipher," the most distressing thing the organist has to contend with. A pipe will persist in drowning away for long weary hours, until organist and manager border on suicide. It is not the fault of the organ and not the fault of the builders, for just these same things take place in the biggest churches and auditoriums in the country. So, when such a thing as a flute tone begins to shrill out up in the roof somewhere, there is no use becoming hot under the collar. Organs are sometimes as stupid as orchestra leaders, and even organists; it simply can't be helped.

## Firms Often Unjustly Blamed

Organ firms are often very unjustly blamed for the petty annoyances of the kind described above. It is quite human for a firm to promise good service after the organ is put in; in fact, a salesman will promise almost anything in order to clinch the sale. Competition makes liars of us all. When the organ is placed and the show begins, the organ man comes along and greases things up once in a while, just to encourage the manager, and then it is probable that the visits diminish in number. Then the manager begins to say things about the organ builders; that he has been flimflammed, and other words. But the truth is easily arrived at by all parties. The organ firm usually gives as much free service as it can afford. It stands to reason that any good firm wishes to leave a clear trail behind and that it will make every effort to do its part.

The upkeep of organ service for the average firm is big; it costs money; and it is therefore very necessary that the purchaser of an organ have a definite understanding with the builders as to what is going to happen after the instrument is placed. I have lately heard of a manager who was bothered by a persistent cipher, and, being a very practical man, he went into the organ, ripped out that particular part of the nervous system of that organ and carried it into his office, where he placed it on the table for leisurely contemplation. This yarn reminded me of a dentist pulling a tooth; a devilish job, but effective.

## Organs Need Good Location

From these few remarks on the habits of organs it will be seen that it pays to get in touch with a good organ building firm; get the best one the closest to the location of the theater and have an alarm system put in, so that the trouble finder can be called night or

day. It pays to keep the organ in good shape, a difficult thing with the theater instrument, which is generally scattered around the stage and up in the attic, and sometimes under the floor. Stage drafts are noted for their bad effects on human beings, and they are just as bad on organ pipes. This leads me to say that house managers in placing an instrument should have expert advice from a man who knows where to put the organ. He should have and heed the advice of an expert picture player. Organ builders will tell one that the managers insist on placing the organ in the very worst location, and here we have the same old seesaw over again. An organ is a gold mine to a manager; it will save him many hundreds of dollars; it is a delightful part of picture exhibition, and it should be treated with human respect.

Dramatic critics are getting spring fever and casting about for copy, turning naturally to the movies, and, bolting into a picture house, they proceed to comment on things. Heywood Brown in a recent issue of the *Tribune*, paid his respects to "The Blue Bird" in a few pertinent lines. He likewise jacks up the manager on his effects. "The moving picture managers," says he, "think that when a gentleman or lady sings soft and low she should be flooded in a dim rose light and that when he or she hitches up her voice again bright yellow should prevail. The movie light director plays upon the spectrum as if it were a xylophone rented by the hour." Amble up to the smiling girl in the box-office, Heywood, and ask her why not? Why not discontinue the playing of the notes on the eardrum? I hold that the spectrum, having gone in on a bought ticket, has a right to part of the show. Patience, Heywood, we are coming along, coming along.

## Respect Limitations of Instrument

In houses where the musical equipment is a lone piano, the playing of this instrument can be done with reference to its limitations. An organ or a piano, either one, becomes monotonous if played straight away for a few hours. This can be relieved to some extent by having the player use music that does not flash along so rapidly. I have called attention to the nervous player several times this Winter; he is an exasperating animal and should be curbed. Slow done in quiet scenes is a good rule; play andante, adagio, a few quiet chords; let up on that eternal waltz for a few minutes and let the audience get a few breaths. Continuous chopping on the piano keyboard is very wearing on nerves, both of the player and the listener. Intersperse your selections with slow-going pieces, and use these where it is possible in your pictures. The relief will be very grateful.

## Printing of Musical Themes Advisable

If our famous directors will take notice, here is a suggestion: Why not print in the weekly programs the principal musical themes used for the feature? It seems to me that the musical part of the audience would like to know this. I would, myself, and I have heard many persons wondering what such and such a theme was after they had viewed a picture with an excellent setting. This

would give the audience the same satisfaction that operagoers get from the snatches of main themes sung in the opera that are reproduced in some librettos. Altogether, I think it would be an added feature, not only to the programs, but to the enjoyment of the patrons. To my notion it would greatly add to the atmosphere of a house to know that the *Peace motive* from *Siegfried* was played for the Happiness of Mother Love in the presentation of the *Blue Bird* at the Rivoli. And so on through any big film worthy of a good musical setting.

## "The Blue Bird" (Artercraft)

This picture offers untold opportunities for the director or organist for fanciful settings. It would not do to use any popular tunes for the work, unless a simple dance tune for the dance in the Rich Man's house. But most of the scenes will carry the most exalted music, and this will have to be dug up from the real masters of composition. I looked over the organist's score at the Rivoli, and found numbers from Hadley's *The Atonement of Pan*, *Hansel and Gretel*, *Siegfried*, *Parsifal*, and other works of the master writers.

A slow, solemn mood to open would be appropriate, and at the children, a light caprice, until Neighbor Berlingot's daughter, then sombre. For cat and dog lighter; children in bed, *Prayer* from *Hansel and Gretel*; then a soft dance for the silhouettes. At Fairy Berylune, mysterious; at Fire, agitato; Pure Spirit of Water, solemn; grotesque for dog; Soul of sugar, soft sweet; at Bread, pompous measure or two; at Light, a soft flimsy theme. Agitato at flight. Palace of Berylune, slow and lyric; Palace of Night, selection of *Parsifal*. Cue, "And this is Sleep's grim sister," very sombre; agitato at Ghosts. Cue, "Blue Birds!" fantastic pizzicato. Cue, "See we have found many Blue Birds," solemn, follow action. Cue, "It's months now," lighter; Palace of Happiness, loud festive, until "Knowing Nothing" change to light theme. Cue, "Quick, the Things are succumbing," a loud roar of tone, and at Palace again quiet, sweet. "Sunny hours," a dance. At cue, "Greatest joy of all," Rivoli orchestra played the *Peace motive* from *Siegfried*, the most beautiful of the musical effects at that house. A lighter intermezzo for "Unborn Children," and very slow for "Time," and "End of the journey," slow and soft, with brighter at "Wake up, children!"

## "The Whispering Chorus" (Lasky)

A prominent Broadway organist said this film inspired him to do his best playing. This in itself is worth a page of criticism; for when a picture gets under the skin of a hardened picture player, the result is the highest compliment to the producers. The general trend of the musical setting will be sombre in character. Open with a soft slow movement, and at John Tremble, soft mysterious, and the same every time the whispering chorus appears. At Martha Tremble, soft andante, and at Jane Tremble, the Rialto orchestra used De Rose's *My Oriental Rose*, an excellent little tune for the theme. Title, "Hell is paved," simple quiet intermezzo. As Jack enters home Rialto orchestra used



AURELE FOREST

Aurele Forest is one of three excellent organists employed by the Strand Theater in Providence, R. I. He has played there for the past three years, having been previously engaged as a vaudeville pianist in several well known theaters over a period of eleven years. He has a phenomenal memory, having at his finger's ends upwards of a thousand pieces which he can play at a moment's notice in any key. This ability, together with a natural taste for delicate and effective organ registration, makes an almost ideal equipment for picture playing. Mr. Forest has recently been offered one of the best church positions in Providence. He has the entire confidence of both lovers of good church playing and the theater-going element, all of which goes to show that Mr. Forest is a popular player. He is a co-worker at the Strand with Myron Ballou.

*Holy Night*; and at title, "Blue Monday," sombre. Title, "The Fear," follow action with agitato, going back to sombre at cue, "Instead of wasting time"; same for title, "On Jericho Island," using two of same character for variety; at Jane's entrance, very soft. Agitato for accident, carrying it through softly for cue, "My boy is not dead." At title, "Fortune favors the brave," lively with action. Cue, "All this," a soft love motif for few measures. Sombre again at cue, "I'm dog homesick," agitato at fight with action, until title, "On a certain June day," soft love again, few measures. Title, "New Year's Eve," Chinese drone march to action. Cue, "Orange blossoms," sombre. Title, "In two more years," soft intermezzo until Jack alone, then soft sombre; soft sweet at title, "The Secret." Cue, "Johnny!" soft, then continue sombre with action, somewhat agitato at officer. Minor mood through cue, "Mrs. Tremble is dead." Court room scene can be played with a minor composition, generally soft, following action, working up to agitato at climax. Title, "How thin the veil," soft love mood. Go into sombre mood at title, "Behind the mask," using agitato with action where called for. Silence at chair, and while the rose petals drop to the floor, then brighten up in tone to end, although still in minor key, in triumphant choral style.

## PICKFORD ELECTS NAVY

Jack Pickford, the popular Paramount star has joined the U. S. Navy at the Brooklyn Navy Yard.



## BALBOA COMPANY CEASES ITS OPERATIONS ON COAST

Producing Corporation Suspends Activities Owing to Lack of Funds—Mona Lisa Picture Will Be Completed

By MABEL CONDON

LOS ANGELES (Special).—With the exception of the Paul Powell Company, which is that starring Mona Lisa, the Balboa Producing Company ceased operations this week owing to lack of funds. Instead of the firm declaring itself bankrupt, it asked for the appointment of a receiver, thus giving all the employees a better chance of receiving the moneys due them. The three banks of Long Beach, which had financially sponsored considerable of the Balboa productions, are contributing the money for the completion of the Mona Lisa picture as the latter is half finished.

The receiver, which comprises the secretary of the Los Angeles Wholesale Board of Trade, plus a committee of nine, voted \$300 to each member of the working crew which is retained at the plant in order to allow the Roscoe Arbuckle Company, which leases a portion of the studio, to continue production. A great deal of money is tied up in a number of productions on the shelves in the Balboa vaults, and which films may be taken to New York by President H. M. Horkheimer for marketing. It is the feeling of those who have been employed at the Horkheimer plant that both H. M. and E. D. Horkheimer will do their utmost to take care of all of them fully in the way of compensation that is coming to them.

Frank Powell, known as one of the De Luxe directors of the East, is established in the Los Angeles film colony.

Harry I. Garson, manager of the Clara Kimball Young Company, has arrived in advance of that company and is completing arrangements for the making of two Clara Kimball Young features at the Lasky studio.

Howard Hickman has graduated into the directors' class and hereafter will be directorially responsible for Bessie Barriscale productions at the Paralta studio.

Harry Chandler has arrived at the Paralta studio from the Eastern offices of that company and has taken his place at the Coast plant as head of the scenario department here.

Jack Clymer, as special writer for Harold Lockwood, is established in the Balshofer-Metro Coast offices.

### Reichenbach on Way

Harry Reichenbach's arrival on the Coast in the interests of the National Film Corporation is scheduled for April 8. Isadore Bernstein, of the National Film Corporation, is casting for a feature production, which will be a sequel to "Tarzan of the Apes."

'Twas said in New York this winter that The Lambs looked like the Los Angeles Club, owing to the many members of the latter organization who were to be found there. But now the reverse is true, as there are so many Lambs in Los Angeles at present that the Athletic Club gives the appearance of The Lambs.

Dr. Daniel Carson Goodman, author both of books and films, is one of the Spring tourists who is finding Los Angeles enjoyable.

Director William Duncan of the Vitagraph Company has returned with his Western serial company from Big Bear Valley, where in one week of picture making he obtained rain, snow and summer scenes. "I had only to express a wish for the variety of weather I

wanted and I got it," reported Director Duncan, marveling at his own good luck.

The William Russell Productions, Inc., began work this week on its second picture at Santa Barbara, to be distributed by the Mutual Film Corporation.

Charles Gunn is doing his second picture at the Paralta studios as leading man for Bessie Barriscale.

### Christie Activities

Many improvements are under way at the Christie film plant. A swimming pool is being added, a complete new set of lights has been installed and a variety of furniture has been added to the property room. Altogether, it looks as though the Christie Company were planning either for the making of longer length pictures or for increasing the number of small-length films now being turned out at their plant.

Henry Otto is a new directorial name on the Christie comedy lot. His first picture with this studio will be one featuring Ethel Lynne and Jay Belasco. Mr. Otto's affiliation with this company, however, may presage the making of longer pictures and ones of the comedy-drama type rather than the light comedy to which the Christie Company has adhered for some time. Christie short-length light comedies will continue to be made by Al. Christie. Mr. Otto's name is connected with five-reel dramatic pictures, so it looks as though the Christie studio is to branch out along five-reel lines also.

Margarita Fisher has dropped the "c" she formerly used in her surname. She has just completed her sixth production at the American Film Company's plant at Santa Barbara.

William V. Mong, talented character man of the West Coast colony, is playing the juvenile role in a Triangle feature. Mr. Mong is known as the "octogenarian juvenile."

P. J. Hurn, head of the Triangle script reading department, reports that

3,500 stories have been read and thirty-eight purchased during the past three months by his department.

Director William Beaudine, Triangle comedy director, had a daughter bequeathed to him during the past week.

The Bert Lytell Company has arrived at the Metro Hollywood studio. Edward Carewe, director; Anna Q. Nilsson, leading woman; Robert Kurrle, cameraman; Harry S. Northrup, remembered for his splendid work in Vitagraph pictures; Ernest Maupin and John S. Smiley and Finis Fox, assistant director, comprise the members of this company.

### Hoffman Renders Report

Studio Manager M. E. Hoffman of the Lasky plant, sent a report East to the Paramount-Lasky headquarters this week. Said report gave the information that ninety Lasky features, seven Mary Pickford Artercraft productions and three C. B. De Mille features have been made under Mr. Hoffman's past two years of studio management. This is exclusive of the Douglas Fairbanks productions made on the Lasky lot at that time.

Supervising Director George D. Baker of the Metro studios became fascinated with the idea of directors having music with their sets. It was a new idea to Mr. Baker and one not employed by him in New York. But, since the West Coast directors all do it, he decided he had better fall in line also. Now his Edith Storey company boasts a musician with its scenes.

Dorothy Dalton and Enid Bennett will have Jack Holt as their leading man in their respective Ince pictures. Miss Dalton, owing to "static" in a number of snow scenes taken in "Tyrant Fear" in Northern California, had to repeat her trip into the snows and take again all the scenes that had been spoiled.

Sessue Hayakawa did not wait until April 1 to move his company clock back one hour. This method was adopted by the Hayakawa Company all of a week previous to the Government's mandate. The Japanese star evinces particular patriotism and has volunteered as one of the active workers in furthering the third Liberty Loan drive.

### Diando Enlarges

The Diando Film Corporation has secured a fifty acre tract of land which will furnish location for the Pathe serial "The Wolf-Faced Man," which has W.



Copyright, Underwood and Underwood.  
CAPT. ROBERT WARWICK

Capt. Robert Warwick is now attached to the Intelligence Bureau of General Pershing's staff on the American front in France, and he has cabled the Liberty Loan Committee a statement intended to boost the loan. It is a strong appeal, setting before the American public the importance of their rallying to its support. The Liberty Loan Committee will use this appeal in connection with the coming Loan Drive. Captain Warwick's last picture before leaving for France was Harry Rapf's production, "The Accidental Honeymoon." The picture will be released about April 15.

A. S. Douglas and Lucien Hubbard as co-authors. The cast consists of George Larkin, leading man; Betty Compson, leading lady; Ora Carewe, female heavy; Horace B. Carpenter, title role; William Quinn, heavy; Fred Malatesta, Harry O'Connor, True Boardman, W. H. Thornley, and Robert Phelan will do the camera work.

Albert S. Levino and Leighton Osmun are responsible for the continuity of Mr. Osmun's story "A Woman's Power," which is the Edith Storey vehicle, now under direction by George D. Baker at the Metro plant.

Director John Collins of the Metro Company has returned East.

The Alma Reubens picture at the Triangle studio is being completed by Director Gilbert Hamilton. It was in the making of this picture that Wallace McDonald, playing opposite Miss Reubens, became lost on location and it was many hours before a rescuing car from the Culver City studios finally located him in the wilderness of Chatsworth Park.

Dustin Farnum has taken his company, which includes fifty people, to Tucson, Ariz., on location for his first picture for the Harry Sherman production. The story is by Zane Grey, "The Light of Western Stars." Winnifred Kingston plays opposite Mr. Farnum.

### COMEDIANS ARE DRAFTED

Buster Keaton and "Scoop" Conlon, the former one of the most successful comedians in the country and familiar to all who see the Paramount Arbuckle Comedies, and the latter Mr. Arbuckle's personal press representative, have both been accepted under the draft. Both are awaiting their call to the colors.



JACK CUNNINGHAM, BESSIE LOVE, AND ROBERT THORNBY.  
Star, Director and Leading Man in "A Little Sister of Everybody"

# NEW ANGLES FOR THE EXHIBITOR

## GOLDWYN EXECUTIVES TOUR COUNTRY

Corporation's Vice-Presidents Conduct Extensive Itineraries in Order to Help Solve Exhibitors' Problems

Three executives of the Goldwyn Distributing Corporation are making a concerted effort to meet face to face the exhibitors of the country and to discuss with them the problems they have to solve. They are vice-presidents Alfred Weiss, F. B. Warren and Harold Bolster. Working in conjunction with them is Arthur Lucas, southern division manager for the company.

In a two weeks' tour of the Atlantic States, a territory with which he has been intimately familiar for many years, Mr. Weiss has talked with hundreds of men in whose theaters Goldwyn Pictures are being played and with scores who have not yet contracted for them. Mr. Warren has been for nearly a month on the Pacific Coast, where his itinerary embraces most of the important cities between Los Angeles and Seattle. Mr. Bolster is in the Middle West. Making temporary headquarters in Chicago, he is working through all of the larger cities. Mr. Lucas is cov-

ering the South at important points. No unusual conditions, it was said at the Goldwyn home offices in New York City, are responsible for this simultaneous tour of four of the company's officers. Samuel Goldfish, president of the company, simply felt it was time to further demonstrate to the exhibitors of the country the honesty and earnestness of Goldwyn's established policy of co-operation with theater owners to their best interests.

"Goldwyn wants its exhibitors to feel that their problems are its problems," said Mr. Goldfish. "If Goldwyn can continue to please the exhibitor it can continue to please the public. The Goldwyn executives who have gone to talk to the country's theater owners are well equipped to help solve any perplexities which may have arisen in the comparatively few months in which our productions have been on the market. I expect profitable and lastingly good results from their tours."

## POLICE OBSTRUCT RAZING CEREMONY Demolition of Property Brooklyn Strand Theater Will Occupy Is Halted

The work of demolishing the property located at Fulton Street and Rockwell Place, Brooklyn, where the new Strand Theater will be located, started April 1. The commencement of the work was marked with ceremonies, which were substituted in this case for the usual exercises that accompany the turning of the first spadeful of earth. But the affair did not progress quite as smoothly as was anticipated.

A cameraman was present to take pictures of the work and the prominent people participating. When the demolition commenced several newspaper men were asked to take a hand, in order to put some novel action into the picture. They removed shutters, windows and window sashes and threw them to the sidewalk below. A policeman, who was watching the proceedings, and did not at all care for the crashing debris, went into the building and arrested the wrecker in charge.

This man was taken before Judge Howard E. Nash of the Gates Avenue Police Court on a charge of disorderly conduct. He explained to the official that he did not employ the men to work for him and had had no idea what they were going to do, at least until he saw the shutters and frames land on the sidewalk below. The judge dismissed the case.

Among those present at the demolition ceremonies were, Moe Mark, Max Spizel, Philomena A. Curran, Philip A. Curran, Edward S. Keogh, Mathew V. O'Malley, Thomas W. Lamb, Hon. Thomas E. Rush, Eugene F. Bannigan and J. Victor Wilson. After the affair the party were entertained at luncheon in the Clarendon Hotel.

The Strand Theater, which is to be built and operated by the Mitchel H. Mark Realty Corporation, owners of the Strand Theater, New York, will be one of America's largest and most luxurious playhouses, with a seating capacity of 4,000. There will be many innovations for the comfort and safety of the public. Spacious and elegant promenades and lounges, rest rooms, a first aid room, with trained nurses in constant attendance will be some of the features. The lobby will be 75 feet wide and 125 feet deep. The form of entertainment will be high class motion pictures, vocal and instrumental soloists, and a symphony orchestra as large as that now playing at the Strand Theater, New York.

## PUBLICITY WILL AID EXHIBITOR First Ford Production to Profit by Intensive Advertising Campaign

Francis Ford's timely production, "Berlin via America," which, it was recently announced, will be distributed on state rights basis, has prepared for it a line of advertising which will afford the exhibitor ample opportunity to profit by the patriotic appeal which this thrilling production will undoubtedly create.

The press book has been planned to intelligently tell the exhibitor in just what manner to advertise the picture after it is booked. A dozen or more "stunts" are outlined—a "teaser" campaign is planned—suggestions are made for a lobby which will carry a "punch." These concrete suggestions are made from the exhibitor's angle, by an exhibitor. Among other things there are a number of stories, written in newspaper style, with heads that will be printed, which are calculated to create interest, both from the patriotic and the human angle. Cuts have been prepared to accompany a number of these stories.

In addition five or six suggested newspaper advertisements have been laid out. Unusual care has been taken in the selection of posters, so that they will carry the appeal the showman wishes to convey with a subject of this nature. The paper consists of two styles of ones, two styles of threes, a six-sheet and a 24-sheet that will arrest the eye of every pedestrian. There will be two styles of photographs: a set of eight 8x10's, and a set of six 11x14's.

### LOEW BOOKS KING-BEES

Loew's American in New York is playing the Billy West King-Bee Comedies. They started last week with "The Orderly" for a four days' run. Another Loew house, the West End, starts this week to play the King-Bees.



S. Z. POLL

S. Z. Poll, in addition to holding a dominant place in the vaudeville and stock fields, is one of New England's leading motion picture exhibitors. Twenty-five years ago he entered New Haven and gave the city its first view of motion photography. He founded New Haven's first vaudeville house at the time, and since then has built up a circuit of important theaters.

### UNUSUAL GOLDWYN RECORD

Though Goldwyn Pictures have been on the market only seven months, it is worthy of note that they have "caught on" in some of the smallest and most far-removed communities in every section of the country. Not a day passes but that Goldwyn receives word from its various exchanges that at least six of these small towns have been signed up. It would be extremely difficult to find a more satisfied Goldwyn customer than L. V. Violet, owner of the Royal Theater, Ione, Cal. With a population of less than 1,000 to draw from, the Royal played Jane Cowl in "The Spreading Dawn" to 838 persons on Monday, March 19. Mr. Violet was almost as successful with "Sunshine Alley" and "Nearly Married."

### NEW PARAMOUNT POSTERS

An important addition to the publicity accessories provided for exhibitors of Artercraft and Paramount pictures has been made by the Famous Players-Lasky Corporation in the way of stock twenty-four sheets, in which a blank space is left for the insertion of an eight-sheet lithograph.

The pictures of the stars are unusually large figures, and six colors have been used in the printing. Exceptional art work has been incorporated, and it is claimed that it is the best paper ever issued for Paramount or Artercraft pictures.

### MORE BRONCHO BILLY

Demands have been so strong for the ten Broncho Billy dramas of the hills and plains that Essanay has revived, that the company now is planning to issue other prints of the famous pictures. These will be issued in blocks, one picture coming out each week. They will be released through the George Kleine System.



MAPPING OUT ROUTE FOR LIBERTY LOAN TOUR  
Douglas Fairbanks, Mary Pickford, and Charlie Chaplin



# OPEN MARKET



# STATE RIGHTS



EDNA EMERSON  
In "Berlin Via America"

## WEBSTER PRESENTS STARS IN "RECLAIMED" World Rights to Be Sold for Coming Feature Production

The Harry McRae Webster Production, Inc., of which Harry McRae Webster is president and director, has established on the ninth floor of the Brokaw Building, Broadway and Forty-second Street, and the players are daily journeying to the studio in Yonkers.

"Reclaimed," Mr. Webster's initial effort for the new firm, is from the pen of Richard Field Carroll. Mr. Carroll, in a brief interview at the Webster offices explained the new picture as having "A heroine who is not ruined and rescued from the gutter; is tempted but does not fall; arises from the depths of despair unscathed and victorious; a hero who is not constantly rescuing his heroine from various and sundry death traps and pitfalls. In short, our story is peopled with just simple, regular human beings."

Mr. Webster has secured as co-star Mabel Julienne Scott and Niles Welch. The supporting cast includes Andres Randolph, Sidney Bracey, Fred W. Peters, Warren Cooke, Mabel Wright and William Lambert. On the technical side Mr. Webster has secured the services of Harry Forbes for the camera work, and John D. Braddon as the technical director.

"Reclaimed" will be given a private invitation showing within a few weeks. Mr. Webster has announced that the picture, which will be a seven-reel output, will not be sold as a state-to-state proposition, but will be offered as an outright buy for the entire United States and world rights.

The picture is being taken at the former Standard studios at 120 School Street, Yonkers, the same building that housed Madame Petrova, Florence Reed and other stars, and which was used for all the interiors for the "Who's Guilty" series.

## TOURNEUR TO PRODUCE PICTURES

**Noted Director Will Henceforth Supervise His Own Productions  
—Initial Feature to Be Ready Sept. 1st**

Maurice Tourneur will hereafter produce his own pictures, having finished Ibsen's "A Doll's House," with Elsie Ferguson for the Artercraft. He will from now on be artistically independent, working in his own studio, choosing his own scenarios and making his own casts.

Mr. Tourneur has worked right through the entire gamut of film stories from such sensational spectacular pieces as the Drury Lane melodrama, "The Whip," "Trilby," "The Poor Little Rich Girl" with Mary Pickford; Maeterlinck's "The Blue Bird," "Prunella" with Marguerite Clark, "Barbary Sheep" with Elsie Ferguson, and lastly, Ibsen's "A Doll's House," also with Elsie Ferguson, who, with Director Tourneur, has found the way of evok-

ing the most evasive moods upon the lighted screen.

Mr. Tourneur was a painter, an actor, and a musician of repute before he finally took up the art of making motion pictures as his life's work. He studied the principles of light and optics, mastered the history of costume and decoration—studied everything, in fact, that bears upon the making of pictures, that he might qualify as an expert at every angle. The advantage this gave him was great. The every day work at the studio he handled without conscious effort, striving meanwhile to widen the frontiers of the screen, to make the camera record ideas and ideals, and to impart to the spectator the sense of interior drama, of true personality.



Photo Genthe.  
MAURICE TOURNEUR.  
To Produce Independently

## GAUMONT PLANS BIG FEATURE FILMS

**Company Will Try Novel Casting Method in Nation-Wide  
Beauty Contests to Find New Stars**

Fulfilling its promise to independent exhibitors, the Gaumont Company intends to produce a number of big motion picture dramas in the near future. While prominent stars will be featured, the drawing power of these dramas will not depend alone upon the names of the stars, but will be made doubly sure by strong stories written by famous authors and produced in the most attractive manner possible.

The Gaumont Company makes no extravagant claims that these dramas will be the most expensive or the most spectacular ever produced; but it does promise that they will not be surpassed by any dramas now being offered through the independent or any other market. No insipid stories will be filmed, but the themes used will be powerful and dramatic enough to grip the attention even without the excellent casts which will interpret them. Everything possible will be done to make these productions perfect in every

detail and strong in human interest.

Two of the stories, which are unusual in theme, call for hundreds of girls of exceptional beauty. To secure the proper types, the Gaumont Company has inaugurated a nation-wide beauty contest which is being conducted by leading daily papers. Five girls between the ages of fifteen and twenty-five will be selected by each paper, and the Gaumont Company will make film tests of these girls to find out which have the best screen talent and personality. The girls selected for these two spectacular productions will have their transportation and expenses paid to the Gaumont Studios, and will also be paid good salaries while engaged in the filming of these stories.

An interesting phase of the contest is that motion pictures of the most attractive of the contestants will be run in each state during the contest in the two Gaumont news-reels, the Gaumont News and Gaumont Graphic.

## TRAVEL SCENICS SHOWN

The "Outing-Chester" travel scenics were shown at Wurlitzer Hall, New York, to a private audience composed of motion picture producers and exhibitors and representatives from geographical societies.

The productions brought forth repeated applause, and the comment was general concerning the unusual and beautiful scenes and incidents photographed and the tinting and toning effects.

The subjects screened were "Kaiteur, the Perfect Cataract" and "A Jungle Joy Ride" taken in British Guiana; "A Mountaineering Memory," taken in British Columbia; "A Coorial on the Orinoco," taken in Venezuela; "An Ex-Cannibal Carnival," taken in the Fiji Islands, and "Pines Up and Palms Down," taken in the Florida Everglades and northwestern Quebec.

## "NATURAL LAW" SOLD

The South African rights for "The Natural Law" have been purchased by Leonard Rayne, of Cape Town, South Africa. Mr. Rayne controls a string of theaters in that territory, and has arranged for immediate presentation of the feature. The deal was made by Harold Shaw, an American promoter now operating in South Africa.

## GENERAL MOVES EXCHANGES

Because of rapidly expanding business, the General Film exchange at Seattle has removed to larger and more convenient quarters at 2023 Third Avenue, which have been provided with modern facilities for the transaction of business. Another General Film move reported during the week was that of the Philadelphia exchange, which is now settled in its attractive new home at 1223 Vine Street.

## EDITORS PRAISE RAPF PICTURE "The Struggle Everlasting," with Notable Cast, Endorsed by Magazine Men

On "The Struggle Everlasting," by Edwin Milton Royle, with Florence Reed, Milton Sills, and Irving Cummings as stars, Mr. Rapf has received many letters of praise from prominent editors, authors, and clergymen. Robert Rudd Whiting, editor of *Ainslee's Magazine*, wrote Mr. Royle, the author, the following letter: "I consider 'The Struggle Everlasting' the finest thing you have written, and instead of losing in effectiveness as a picture, screening has served to bring out the beauty and power of it in a way that I did not believe possible. The man or woman to whom this picture of life fails to give a real thrill must lack interest in life itself. 'The Struggle Everlasting' is what motion pictures are for."

William Harlome Briggs of *Harper's Magazine* wrote: "What a stunning embodiment of an immense idea you revealed to us. It was not only impressive, much more than that, it was humanly interesting from beginning to end. I may be wrong, but I should fancy that women are going to be thankful to you for 'The Struggle Everlasting.' I have rarely seen such fine photography."

From other sources such praise is being bestowed on "The Struggle Everlasting," and exhibitors who can link these testimonials to the showing of this picture in their own theaters will reap the benefit of advance advertising and publicity. Special lobby displays showing the original testimonials from these magazines are offered free to exhibitors for advance display.

## STEINER RETURNS

William Steiner, founder of the Lester Comedy Company, has returned to New York from his second tour of exchanges.



# CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"The Blue Bird," Artercraft; "Over the Top," Vitagraph; "The Life Mask," Petrova Pictures; "Twenty-One," Pathe; "The Love Brokers," Triangle

## "THE BLUE BIRD"

Allegorical Spectacle from the Work of Maurice Maeterlinck. Scenario by Charles Maigne. Produced Under the Direction of Maurice Tournier. Released by Artercraft.

The Players.—Robin Macdougall, Tula Belle, Edwin E. Reed, Emma Lowry, William J. Gross, Florence Anderson, Edward Elkas, Katherine Bianchi, Lillian Cook, Gertrude McCoy, Lynn Donelson, Charles Ascot, Tom Corless, S. E. Popapovitch, Mary Kennedy, Eleanor Masters, Charles Craig, and Sam Blum.

### POINTS OF INTEREST

The picturization of Maurice Maeterlinck's world-famous story of the search for happiness. A combination of fantastic fairy tale and dramatic spectacle that is universal in its appeal. The splendor and magnitude of the production and the magic of certain scenes. The skill of Maurice Tournier in directing this film.

For children, the picturization of Maurice Maeterlinck's "Blue Bird" will mean an hour spent in fairyland—a fairyland visualized from the gayest and most gorgeous hours of day dreams. All their imaginative fancy will find fulfillment in a great, beautiful, fantastic fairy tale in which figures move magically. And this is as it should be. But we grown-ups will find deeper things in this symbolical tale of the search for happiness. The spirit of optimism is beautifully expressed, while perhaps the most mystic bit of Maeterlinck's philosophy is shown in his belief that every object—animate or inanimate—possesses a soul of its own.

All thoughts of symbolism, however, are forgotten in recalling the colossal splendor and magnitude of the production. Famous Players-Lasky Corporation have achieved a triumph in artistic and technical effects. In fact, since seeing the screen "Blue Bird," we believe in magic—for only magic could have conjured such spectacles of fact and fancy.

Inexpressibly beautiful were such episodes as those which showed the Land of Unborn Children, The Palace of Night, The Land of Living Dead, and The Palace of Luxuries. These are but few of the wonders of the production that is well nigh perfect in every detail.

Charles Maigne, who constructed the scenario, has told the story in such a clear and simple manner that a child might understand it. Its very simplicity, however, adds much to its appeal.

The central figures of the allegory are two children, Tyltyl and Mytyl, who set out to find the blue bird of happiness for a neighbor's child. Through the aid of the Fairy Berylone, Tyltyl secures a cap with a magic diamond which, when turned, shows the Souls of Things. Their pet cat and dog are even given the power of speech; Bread is shown as a staunch friend; Fire, a comforting companion; Milk, a faithful servant; Water, pure and wholesome—etc. Light, the Ethereal Guide, then takes them to the Palace of Night where they meet Sleep and Death, the various Sicknesses and Wars. But there are no blue birds of happiness there.

So Mytyl and Tyltyl continue their journey to the Land of Living Dead and there they find their grandparents. There is a beautiful moment shown when the children are told that "there are no dead."

But the search must go on and the children journey to the Palace of Luxuries—and are again disappointed. From there they go to the Cathedral of Happiness and in the Azure Palace they find the Unborn Children who are awaiting Father Time's call for their earthly birth. Very beautiful and moving were the episodes when the unborn children sailed on the Ship of Fate to the loving mothers awaiting them.

Finally the children return home, their quest of the Blue Bird in vain. Next morning they awake and find their own canary singing; and unselfishly give it to the neighbor's sick child; and it is then that they find happiness. For happiness is found in unselfishness—in making others happy. This is the message of "The Blue Bird."

This production marks the most ambitious work of Mr. Tournier and too much praise cannot be bestowed upon him for his handling of a difficult subject.

The parts of Tyltyl and Mytyl were acted with charm and naturalness by two talented little players, Robin Macdougall and Tula Belle. The supporting cast was excellent.

"The Blue Bird" is the kind of production that should be encouraged and supported. It will accomplish more in transforming a great industry into a great art than a dozen societies for the "artistic advancement" of the films.

H. D. R.

The men of one of the western cantonments have a unique pair of mascots in two half-grown grizzly bear cubs, which are shown in the 114th release of the Paramount-Bray Photograph, "the magazine on the screen," under the title of "Grizzly Bear Pals." The bears have been taught a number of amusing tricks by their soldier trainers.

## "OVER THE TOP"

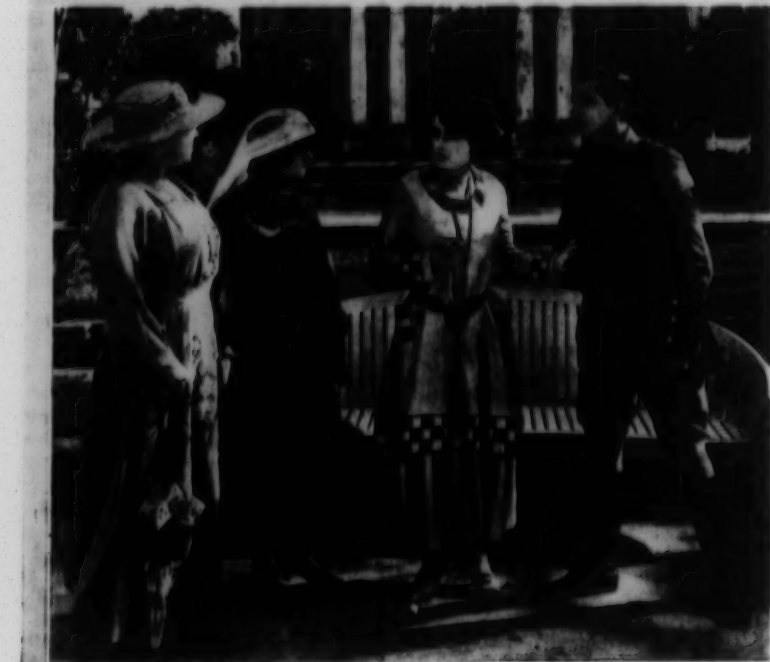
Drama Featuring Arthur Guy Empey. Scenario by Robert Gordon Anderson. Produced by Vitagraph Under the Direction of Wilfrid Worth Under the Supervision of Albert E. Smith.

The Players.—Arthur Guy Empey, Lois Meredith, James Morrison, Arthur Donaldson, Julia Swayne Gordon, Mary Maurice, Betty Blythe, Nellie Anderson, William Calhoun and William H. Stucky.

### POINTS OF INTEREST

The screen debut of Sergt. Arthur Guy Empey in a film production of his famous "Over the Top." The trench scenes, going "over the top," and the tragedy of "No Man's Land." The appeal to patriotism. A selected cast of popular Vitagraph players.

The photoplay based upon "Over the Top"—the best known of all the war books—is bound to prove popular. For those who have read Empey's book and heard Empey lecture will most naturally want to see what the screen can do in the way of realistic presentation of actual war experiences. Empey himself takes part in this film production and his initial appearance on the screen will be heralded with delight by his host of readers.



DRAMATIC SCENE IN "THE LIFE MASK"  
Third Petrova Picture with Polish Star

There are patriotic thrills aplenty in this picture and it will do much toward stimulating an interest in our boys "over there."

We are given glimpses of their experiences in going "over the top," their life in the trenches, in the dugouts, their bravery in venturing into "No Man's Land," their heroism and daring in patrol work, and above all their spirit and perseverance on the battlefields. It is difficult to believe that these scenes were not taken at the front so realistically have they been projected on the screen.

The story, which Vitagraph felt was necessary to round out the appeal to the film fan, proved to be a rather sentimental and inconsistent tale dealing largely with the activities of spies and plotters against the nation's welfare.

Sergt. James Garrison Owen, a returned soldier who helps in recruiting and in securing aid for the Red Cross, meets Helen Lloyd and eventually becomes engaged to her. She, however, falls victim to a German spy and is carried off by von Emden to the German lines in France.

Owen joins his regiment abroad and undergoes thrilling experiences at the front. He is captured, however, and taken to von Emden for trial. There he finds Helen and through great bravery and wit, rescues her—kills von Emden and returns to the French lines with Helen—and important papers.

Empey, as the Sergt. Owen of the story, gave a forceful performance, but his best work was done in the trench and battle scenes where he proved an indomitable fighting man.

The Vitagraph players in support of Sergt. Empey, acquitted themselves with distinction. Lois Meredith was an appeal-

ing Helen and James Morrison was natural in his earlier scenes and later contributed a graphic bit of acting as the shell-crazed soldier who redeems himself in an act of supreme heroism. The part of von Emden was entrusted to Arthur Donaldson, but he could do little towards making plausible an obviously impossible character.

H. D. R.

## "THE LIFE MASK"

Six-Part Drama. Adapted from the Novel, "To M. L. G." Featuring Olga Petrova. Produced by Petrova Pictures. Under the Direction of Frank Crane and Released by First National Exhibitors' Circuit.

The Players.—Olga Petrova, Thomas H. Holding, Wyndham Standing, Matilda Brundage, Lucille LaVerne, E. J. Burnes, Christine Mayo, Edith Hinkle and Gene Burdell.

### POINTS OF INTEREST

The presence of Mme. Petrova. Noteworthy acting by a large and well-trained cast, among which Wyndham Standing stands out most prominently. Expert direction, especially in the arrangement of sets and the selection of exterior scenes.

especially representative of the places in which the story is supposed to transpire.

Madame Petrova's managers believe that the star's forte lies in repressed acting, and her three latest vehicles—made by the actress's own producing company—have been written, or selected, with this idea in mind. In "The Life Mask," Madame Petrova registers to good advantage for the greater part, but in some instances her acting is more repressed than is necessary.

F. T.

## "TWENTY-ONE"

Five-Part Comedy Drama Adapted from the Story by George Randolph Chester. Featuring Bryant Washburn. Produced by Anderson-Bruntton Company. Under the Direction of William Worthington and Released as a Pathe Play April 7.

The Players.—Bryant Washburn and Gertrude Selby.

### POINTS OF INTEREST

The acting of Bryant Washburn in a dual role. The adaptation of a whimsical story by George Randolph Chester. The pleasing personality of Gertrude Selby.

Bryant Washburn's first vehicle to be released on the Pathe program, "Twenty-one," a fanciful tale by one of America's most popular authors, gives the star more than the usual opportunities to display acting ability; so much so that he practically carries the whole production on his shoulders. He is called upon to play the dual role of Jimmy Mufferton, a wealthy mollycoddle, and Battling Dave Carey, a tough prize-fighter.

On reaching his maturity, Jimmy comes into the Mufferton millions, and through a queer coincidence during the day he runs across Dave, who, it seems, is an exact counterpart of himself. From that point to the climax, double exposure photography is frequently necessary. Jimmy pays Dave \$500 to exchange places for forty-eight hours. The rest of the picture deals with the situations arising out of the incongruity of the tough prize-fighter assuming the life of the rich man, and vice versa.

It transpires that Dave refuses to engage in a fight for which he was booked, and Jimmy has to enter the ring to keep up the deception. He whips his man, and on returning to his own home, tired of his strange existence, he also gives the prize-fighter a thorough trouncing, thereby exhibiting to the girl of his choice that he was not so cowardly after all. The young millionaire then tells everybody, and especially his aunt, who believes him now, that the household will be run by Mr. and Mrs. Jimmy Mufferton.

Gertrude Selby, although she has a rather small part, displays a delightfully charming personality. The balance of the cast give excellent interpretations of the many characters. The direction is thoroughly adequate.

F. T.

## "THE LOVE BROKERS"

Five-Part Drama by W. Carey Wonderley. Scenario by Charles J. Wilson. Produced by Triangle Under the Direction of E. Mason Hopper.

The Players.—Alma Rubens, Texas Guinan, Joe Bennett, Lee Hill, Betty Pearce and George Pearce.

### POINTS OF INTEREST

The acting of Alma Rubens and Texas Guinan in a far-fetched story. The beautiful exteriors and good photography.

In "The Love Brokers" the activities of a trio of parasites bent on becoming wealthy through the gentle art of conspiring against a wealthy man, form the basis of a rather far-fetched and confusing story.

The role of the chief conspirator, Olga, was entrusted to Texas Guinan and she helped to make the role plausible by both looking and acting the part of a scheming actress. However, even Miss Guinan could not make the character a credible one.

Alma Rubens—always sincere and natural—found great difficulty in a role that was manifestly weak and unsympathetic. The character of the innocent girl who becomes a tool to the machinations of Olga was not well drawn and even Miss Rubens' earnest acting failed to make it plausible.

The story concerns Olga's attempt to marry Charlotte Grey, an unsuccessful song writer, to Gerard Townsend, a millionaire. Townsend, actually interested in Charlotte, does not realize the plot and when he is severely injured in an accident and believes himself about to die, marries her and bequeaths a large share of his fortune to her.

However, he recovers, and learning of the scheme, he in no way blames Charlotte, but leaves her. Later they meet and Charlotte confesses the part she had played but expresses her regret and desire to atone. As Townsend really loves her, he asks her to begin a real honeymoon and the two are then happily united.

Lee Hill, as Townsend, gave a credible performance. The remaining players, Joe Bennett, Betty Pearce and George Pearce did good work in minor parts.

H. D. R.



# ONE HUNDRED WAYS TO MAKE THE THEATER PAY

## Special Promotion for Off Nights

While not much may be done with Monday business on account of Sunday, with its recreations, preceding it so closely, special acceleration always is worth while. This problem of building up an off time was met splendidly some time ago by the management of the Stillman Theater, at Cleveland, Ohio, in the following hint printed in its program:

People don't seem to like to go to the theater on a Monday. Some of them are recovering from the pleasure exertions of Sunday; some find Monday their hardest day, and want to rest at home; others are waiting till they hear what folks have to say about the program.

We'd like to find a way to change that somewhat. We'd like to get people to understand that Monday's a fine day to come to the Stillman and coax them into trying it. The big reason is that it isn't crowded, and you almost never have to wait for a seat. If you come reasonably early you'll get a seat just about where you best like to sit. There are fewer interruptions, too, by people coming and going, and there's more chance to drop into a chair on the promenade or in the rest-rooms for a chat with a friend. The moral of this applies to more than Monday business. One should plug harder with advertising on all slack times than on busy ones.

## Children's Matinees Not Always Wise

A few years ago a certain exhibitor realized that he was in a neighborhood where there were many children and virtually all of well-to-do families, so one Saturday morning he announced a special performance for juveniles. But only five came, so he gave their money back and sent them home.

Here are the lines along which he thought it out: It may have been that the children of the neighborhood were not in need of such a performance. That is to say, perhaps their parents had too much to do on Saturday mornings to take them to the theatre. If that was the case, then the problem was to educate them up to it. The matinee should have been announced long in advance. It should have been advertised consistently and well. Above all, results should not have been expected in one day.

The experimental matinee in question should not have been called off, even though it had played at a loss, for the five children sent home were impressed with bad faith, whereas they might have gone out singing the exhibitor's praise. He should not have feared the effect of the empty seats on the small party for he might easily have rounded up some other children—from a neighborhood kindergarten, perhaps—and let them see the show for nothing. A complimentary performance is a good way to start things going.

## They'd Like, to Know the Kind of Play

A friend complained bitterly to me the other day about the difficulty he had lately in trying to find a play in New York to the liking of his wife and himself. Yet New York City has in excess of fifty convenient first-class theaters showing a variety of speaking stage attractions.

Advertisements in the papers almost without exception, provide the following details: Name of the attraction; name of star; name of theater and time of performances. A few of these attractions the gentleman had heard of as being particularly good, so he applied to the several theaters for seats, only to find them sold out in advance. But even there there was nothing to indicate the nature of their respective entertainments. They had no pictures in the lobby showing scenes from the action, or, if they had, the photos were too indefinite to convey any single impression. And they carried no descriptive lines beneath the play titles on which one could depend.

The gentleman was very explicit that he didn't like either musical comedies or anything dismal; nevertheless, he concluded his already much-spent evening watching the latter half of a vaudeville bill.

The moral that managers will do well to describe their attractions applies to photoplays as well as to any other kind of entertainment.

## Little Business-Getters of Many Kinds That Some Exhibitors Know and Others Do Not

BY ARTHUR EDWIN KROWS

It may be only a memory tickler, but there is something on this page and on every page in the series of twelve weeks, that will help you to better patronage. Read them all. If you have nothing more to learn you've stopped growing. You need all ideas you can get.

## Make Sure the Town Needs a Theater

Assume that a man with considerable experience in management contemplates having a theater of his own. He plans location in a suburban town of 8,000 population. The town already has three motion picture theaters, but all poorly operated.

He consoles himself that with a good film service and an efficiently conducted house he needn't fear his competition; but there always is much to consider in the matter of what constitutes a good house and how strong competition really is.

The mere fact that this remarkable town actually supports three theaters now, indicates that they must have some hold on public interest. To be sure they may be popular only because they are the best to be had; but if the town is not too remote from a large city, the public may have formed better standards of judgment.

It frequently happens that a town has all the theaters it can sustain; although there is truth in the old saying that there always is room for a good man. One more theater often will draw just enough trade to ruin the other fellow's business, and yet not enough to make it worth while for itself. In that way patronage is ruined all around.

The things to consider are number and class of persons to be reached; convenience of the proposed theater to them, and competition.

## Rainy Weather Is a Knotty Problem

Civic pride associations to the contrary notwithstanding, there are many towns in the United States that suffer long spells of rainy weather. As one may imagine, it tends to knock spots out of theater business. The manager may have plenty of respect for the weather man, but he is bound to find that his grocer and the butcher won't make allowances for the empty cash-drawer.

It's one of the knottiest problems in the game. Persons simply will not leave their firesides in stormy weather unless there is something very strong to bring them out. And the more severe the storm, the stronger must be the appeal.

If the manager can send around an omnibus for those who will signify their willingness to come provided he insures that they will be kept warm and dry, he may be able to keep his clientele intact until the coming of fair weather.

In parts of the country where there are protracted rainy seasons, it is not usual for the downpour to be heavy all the time; and a slight drizzle should not affect the patronage when the public is used to it.

All one may say is to plug for business with all available effort and pray for clear skies. Remember, also, that the time to do most advertising is when business is poorest; and that does not mean newspaper advertising altogether, either.

THIS SERIES of one hundred flashes on better business is to be published by THE MIRROR in handy book form in the late spring. It is the most useful work yet written on practical theater management. Mr. Krows, who is also author of "Play Production in America," wrote most of it in more extended form while knocking about with some of the biggest concerns both in the legitimate field and in the picture game, so it's all first-hand information. You will want it on your desk.

## Every Man His Own Film Censor

In 1916 motion picture censorship became a national issue. The following year the fashion became to make it a separate issue in each state. The local irruption plan subsequently gave a note of novelty to the situation through the Wisconsin legislature. It seriously was proposed—although, of course, it never became a law—that anyone in the state who took a dislike to a photoplay might order it suppressed and expect the order to be obeyed.

What a chance for the man with competition!

He could just stroll over to the house of his dearest competitor, raise a moral objection to his program; and if the enemy hadn't done the same thing to him in the meantime, he might continue his business as a monopoly.

Unfortunately for the legislator who introduced the bill, he was anticipated. When the question of censorship of motion pictures first came up some years ago, every man was declared his own censor. It was said then that every person would decide the matter for himself, that the body of the public would kill off objectionable pictures without undue notoriety by the simple method of staying away.

Probably the best argument for this natural, logical censorship is presented in Mack Sennett's celebrated statement that Ma and Pa are the most effective censors in the world. Train your audience.

## Don't Fear to Book Serious Plays

A well known manager lately uttered what seemed to be an indictment of all plays dealing with serious subjects, incidentally telling about what he does to instill the sunshine spirit in his own audiences—bright music and so on after he has taken the prime step of selecting a merry production.

Of course, a play that is gloomy for the sole purpose of raking the emotions over the coals is shunned by the public; but when it has a constructive message, nine times out of ten it will prove a huge public favorite—and to give the public what it really wants is the big aim of the exhibitor. "Shore Acres," "Way Down East," "Uncle Tom's Cabin" and "East Lynne" all are the perennial successes of the theater that come to mind; and all are deadly in earnest. One must not make the mistake of confusing the play-serious-with-a-purpose with the play-serious-for-no-purpose-at-all.

Take the photoplays of William S. Hart. They are serious in conception and development. No one reasonably may deny their power to draw the public. They pass the acid test to which comedy rarely may be subjected: they may be seen with interest and pleasure a second time. Here one is provided at once with a refutation of the idea that the first purpose of the exhibitor should be to play comedy. He should have it, but strength lies in drama.

## The Best Name for the New House

That the problem of naming a house has presented itself to managers before now is evident from the number of peculiar titles borne by theaters throughout the country. There are Nemo Theaters from coast to coast, nemo meaning "no-man." There is a No Name Theater in New Orleans.

Many theaters get their names from their founders, such as the Wieting Opera House, in Syracuse, or the Cort, Belasco and Morosco Theaters in New York, or from famous players as Booth, Wallack, and Maxine Elliott Theaters. Many more take their names from streets upon which they are situated, such as the several Broadway Theaters, the Lincoln, Greeley and Herald Square Theaters; or from some general district, as Murray Hill and Washington Heights Theaters.

Some try to convey in the names the idea of magnificence, as the Palace or the Alhambra Theater. Others take patriotic names such as the Liberty, the American, or, in a measure, the Colonial. Still others aim to convey the idea of convenience, as the Neighborhood Theater, or Your Theater, while more prefer the Family Theater.

Probably the most scientific way of naming a theater would be to make the name one of the sales points, to analyze the situation, determine the biggest appeal, and incorporate that in the title.





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## BENEFIT PLAY HEADS WORLD PROGRAM

"Peg Woffington," with All-Star Cast, Tops May Schedule—  
Ethel Clayton and Barbara Castleton on List

The release sheet of World Pictures for the month of May holds forth to the exhibitor four attractive opportunities, one of the photoplays being a special of hitherto unknown excellence distributed on the program. The names and release dates are as follows:

May 6, Sir Johnston Forbes-Robertson with a cast of 50 stars in "Masks and Faces;" May 13, Ethel Clayton in "Journey's End" with John Bowers, Frank Mayo and Muriel Ostriche; May 20, Montagu Love and Barbara Castleton in "Vengeance;" May 27, June Elvidge with John Bowers in "The Oldest Law."

Sir Johnston Forbes-Robertson leads the list in a film adaptation of Charles Reade's famous novel, "Peg Woffington" in which he has a supporting cast without parallel either on the stage or screen. Most of the stars are household names to picture-goers. The cast includes Irene Vanbrugh, Sir George Alexander, Lillah McCarthy, Lyall Swete, Gertrude Elliott, Gladys Cooper, Viola Tree, and a host of other English players. The Academy of Dramatic Arts decided to produce a picture for the benefit of the orphaned children of English actors who died during the war and a committee composed of Shaw,

Pinero, Barrie and a number of other notables selected Charles Reade's novel as the most suitable story for picturization. The publicity possibilities which lie in this film for the exhibitor are great.

The succeeding picture is "Journey's End," which is released on May 13, starring Ethel Clayton. Three players possessing a following almost equivalent to most stars support Miss Clayton, namely, John Bowers, Muriel Ostriche and Frank Mayo. Travers Vale handles the direction.

Montagu Love and Barbara Castleton follow on the twentieth of May in "Vengeance." This picture marks the first appearance of Barbara Castleton in World Pictures, with whom she has signed a long-term contract. Madge Evans and George MacQuarrie both have important roles in the support. The picture is produced on the most lavish scale, several of the interior scenes requiring an unusual outlay.

June Elvidge makes her appearance on the World program in a forceful drama titled "The Oldest Law," supported by John Bowers. In this photoplay Miss Elvidge has attempted and succeeded in several dramatic situations requiring marked and unusual capacity.

## "THE CLAW" FOR CLARA K. YOUNG Select Star Starts Work on Screen Version of Novel

Immediately on arriving at Hollywood, Cal., Clara Kimball Young secured a studio and set right to work filming "The Claw," her next production with her own company, for Select Pictures. The original from which the photodrama is taken is from the pen of Cynthia Stockley who will be remembered as the author of "Poppy," picturized by Norma Talmadge, now also a Select star. The scenario for "The Claw" was written by Charles E. Whittaker, who was responsible for the excellent continuity of "The House of Glass."

Deirdre Saurin, the beautiful young heroine of "The Claw," provides Miss Young with a role whose capriciousness and charm are somewhat different from the general run of her screen portrayals, and will therefore display anew the versatility of this actress. The story is staged largely in South Africa, among garrison forts, company towns and the silences of the desert, with the color and the adventure of the frontier lands.

"The Claw" is being directed by Robert G. Vignola, who performed a similar function for Miss Young's latest Select Picture made in the East, "The Reason Why," by Elinor Glyn, also the author of "Three Weeks." Her leading man will again be Milton Sills, whose sterling performance in the latter production was of his usual high merit. The rest of the star's own company is being chosen, and the camera work on "The Claw" is in full sway under Mr. Vignola's direction, with Louis J. Physioc turning the crank.

Marie Dressler will begin a series of twelve two-reel comedies to be distributed by the World Film Corporation following the termination of a tour in behalf of the Liberty Loan.

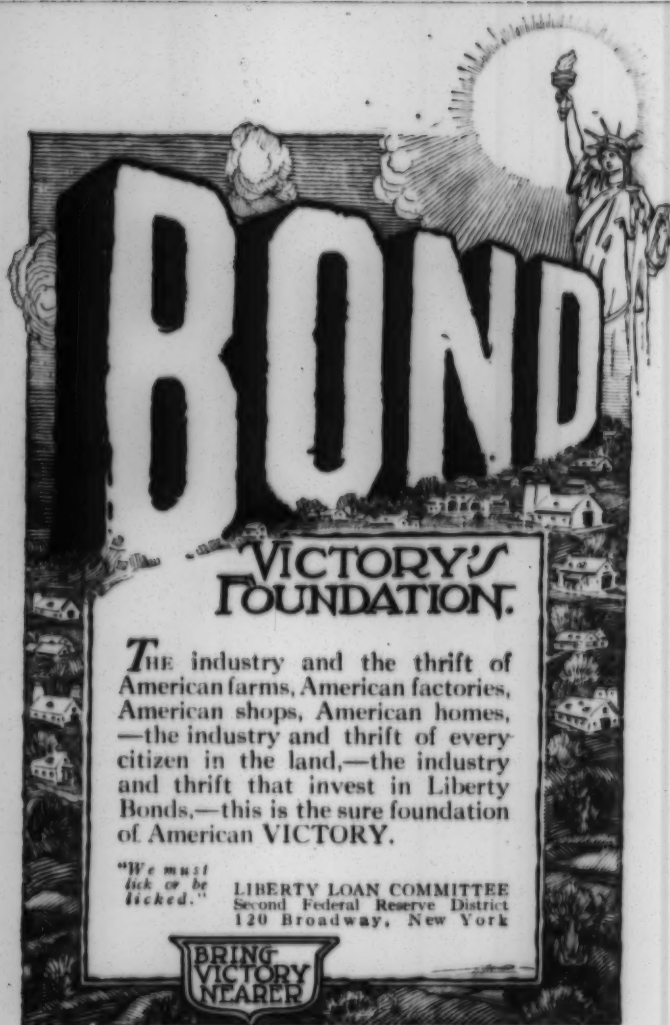
## PATHE TERRITORY IS NOW DIVIDED Country Cut Into Five Dis- tricts, with Manager for Each

Another move to increase the efficiency of the Pathe sales organization in the handling of big productions is seen in the statement that under the administration of Paul Brunet, vice-president and general manager, the country will be divided into five districts, each of which will be presided over by a district manager known throughout the trade and selected upon his reputation as the best man for the district assigned to him. These division managers will work under the direction of F. C. Quimby, sales manager of Pathe, and their duties will be the application of the practical and intensive sales systems adopted by the home office with the aim of attaining a higher degree of efficiency than has been reached in the motion picture business to date.

## TO MEET GRIFFITH Pettijohn Entertains Producer and Gov- ernor Goodrich at Luncheon

C. C. Pettijohn, general manager of the Producers and Distributors, gave a luncheon to Governor James R. Goodrich of Indiana and D. W. Griffith at the Hotel Astor, April 4. Governor Goodrich, who was only in New York on a short visit and incidentally to see the Griffith picture, "Hearts of the World," is one of the strongest advocates of Sunday motion pictures. He recently signed the bill which gave Sunday screen entertainment to Indiana.

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OPENS AT  
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OPENS AT  
**GARRICK THEATRE**  
PHILADELPHIA  
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ALBERT B. SMITH presents

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with Sergeant GUY

EMPEY (HIMSELF)

Supported by LOIS BRIDITH and  
JAMES MORRIS with

AN ALL-STAR VITAGRAPH CAST

Scenario by Robert W. Anderson

Directed by W. North  
under the personal supervision of  
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85 Shaftesbury Avenue

LONDON, W.

## PARAMOUNT FEATURES PROGRESSING

Work on Cavalieri Picture, "Gismonda," and "The Danger Mark," with Elsie Ferguson, Proceeds Rapidly

The interior scenes of the ducal palace of Gismonda were taken last week for the Paramount picture of that title, starring Lina Cavalieri, at the Fort Lee, N. J., studio of the Famous Players-Lasky Corporation. The settings have been reproduced from old paintings of a Grecian palace, and indicate the luxury enjoyed by the nobility of that country in the year 1500. Large ensembles of people appear in the picture, which is being produced on an elaborate scale. Among the actors playing supporting roles are Courtenay Foote, Fred Radcliffe, Frank Leigh, Tom Collins and Freddie Verdi.

Considerable progress has been made with the interior scenes of the Elsie Ferguson production for Arctcraft of "The Danger Mark," from the book by Robert W. Chambers, which deals with intemperance in its most insidious and attractive form. Many stories have been written on this subject, and numerous pictures based on this theme, but they have been of "the horrible" example type. In "The Danger Mark" Chambers discusses this matter from a different angle, creating his characters in high social circles.

"The Danger Mark" is known to mil-

lions of readers, as it was originally published in serial form and later issued as a book. The Famous Players-Lasky Corporation bases the box-office value of this production on the combination of the names of Arctcraft, Elsie Ferguson, Robert W. Chambers and the title of the play.

At the Fifty-sixth Street studio the George M. Cohan production of "Hit the Trail Holiday" is progressing under the direction of Marshall Neilan. Alfred Green, the well known producer, recently with the Selig Company, and who is now identified with the Famous Players-Lasky Corporation, is acting as assistant to Marshall Neilan while studying the system of Lasky lighting which is followed at this studio. An attempt was made to photograph some subway scenes, but such a large crowd gathered at the Fiftieth Street station to see Cohan that it was impossible to work. Arrangements have now been made with the Interborough Company to take these scenes at two o'clock in the morning some day next week.

Pauline Frederick has finished "Fedora," and is taking a short vacation before beginning her next picture, the name of which will be announced shortly.

## PUBLICITY AIDS FOR BEACH PICTURE

Goldwyn Offers Showmanship and Advertising Suggestions to Exhibitors of "Heart of the Sunset"

"Heart of the Sunset" offers to exhibitors excellent opportunities for promotion owing to its popularity as a novel.

LOBBY—There are striking stills from the play in two sizes, 8 x 10 and 11 x 14, all beautifully colored, for the lobby frames, available at Goldwyn branches. There is also a special colored action-picture, 22 x 28, which should be prominently exhibited, together with portraits of Rex Beach. The litho one-sheets should be used in conjunction with this material.

CO-OPERATION—The book stores are the natural source from which the most co-operation can be obtained, by reason of Rex Beach's popularity as a novelist. His portrait, displayed in a book shop, with copies of "Heart of the Sunset," together with stills from the play and the announcement of the date when the production is to be seen at your theater, should result in mutual benefit.

NEWSPAPERS—The press sheet on "Heart of the Sunset" offers exhibitors a

wide variety of material for their local newspapers.

CIRCULARIZATION—This picture will make an especially strong appeal to "fans" who have followed the screen for years. It has all the punch of the Western subject beloved of the true cinema enthusiast, yet is produced in the modern manner with a wealth of detail and careful, gradual development. For this reason all mailing lists should be merged.

ACCESSORIES—Besides the colored still pictures of the production mentioned above, strong, attractive poster material is offered by Goldwyn branches. Included are two lithographs one-sheets, two three-sheets, a six and two twenty-fours. Special attention is called to the 22 x 28 scene from the play in colors. As to newspaper and house advertising, electrotypes of the ads may be had at moderate cost, together with a set of seven single and double-column mats. The regular "coming" and "current" slides are also to be had, and a music cue is available.

## LLOYD COMEDIES DRIVE

Pathe Sales Force Launches Campaign for Distribution of One-Reelers

After signing a new contract, in New York, Harold Lloyd has returned to Los Angeles for the production of a new series of his Pathe-Rollin comedies. The forthcoming series is expected to be even better than the recent famous ones in which he is fast becoming known as the most consistent fun maker on the screen. The pictures will be in line with the Pathe policy of bigger and better productions under Paul Brunet.

Mr. Lloyd is to be supported as formerly by Bebe Daniels, the attractive little comedienne and by Harry Pollard, better known as "Snub." F. C. Quimby, sales manager of Pathe, announces that a big drive is to be launched through all of the Pathe branch offices to give the exhibitors an opportunity to feature in their program the popular one-reel Lloyd comedies.

## POSTERS BOOST LOAN

Novel as well as timely is the co-operation being given the third Liberty Loan Drive by the Broadway Star Features Company, producer of the O. Henry stories for the screen. These releases distributed through General Film Company will have a special timeliness during the drive in that the paper provided for them will have a loan subscription appeal.

On the one-sheet posters for the April O. Henry releases, beginning with that of April 13, at the suggestion of General Film Company, a special imprint has been ordered by purchasing agent John Condon, to consist of these words: "LIBERTY BONDS—Safe and Patriotic." The slogan will appear on the one-sheet posters for "Nemesis and the Candy Man," "The Rubaiyat of a Scotch High Ball," "The Buyer from Cactus City" and perhaps one other release. Exhibitors showing these releases will have in the posters a striking and highly effective form of co-operation with the national drive to make the big Liberty Loan a success.

## S. E. ABEL FOR ST. LOUIS

Sydney E. Abel, executive office representative of Select Pictures Corporation, has taken charge of Select's St. Louis branch, the management of which has been made vacant by the resignation of E. W. Dustin in order to join the General Film Company.

Mr. Abel left the Select headquarters Monday for St. Louis, and is now actively in charge of the Select exchange in that city. He will devote his attention exclusively to the St. Louis branch and the territory which it supplies for some time to come.

## MARION FAIRFAX

### DISCUSSES SCREEN

Author of New Hayakawa Picture Talks of Scenario Writing

Marion Fairfax, playwright and author of successful scenarios, says that no struggle, mental or physical, is too big, or no emotion too subtle and slight, to be expressed completely on the screen. Marion Fairfax, who is Mrs. Tully Marshall in private life, is the author of "The Honor of His House," a Paramount picture, featuring Sessue Hayakawa, which is said to be built around a theme of tremendous import, and to give the famous Japanese star excellent opportunities for displaying his unique talents.

"When people say to me that there are some things that can't be expressed on the screen," remarked Miss Fairfax the other day, "I take issue with them. I think anything can be expressed on the screen, the difficulty is to find the way. Take some difficult psychological idea; at first glance you may think that it wouldn't 'get over' on the screen. Perhaps not in the way that Henry James, for instance, would express it.

"But you can reduce it to simple terms if you only search long enough for the way. For all great ideas are simple. When I started to develop the story of 'The Honor of His House' I thought I couldn't get my idea over completely in screen terms. The story dealt with a conflict—some of it mental—between two scientists, one Japanese, the other, American, for the hand of a beautiful girl. I thought I had a great dramatic situation, where the Japanese sacrifices his life for the girl, but to lead up to it logically, I had to build up through a maze of obscurities of feeling, and present them simply, forcibly and humanly in pantomime."

## "DOLLY DOES HER BIT"

Pathe Feature, Starring Baby Marie Osborne, Released April 21

"Dolly Does Her Bit" is the title of the attractive five-part Pathe feature, starring Baby Marie Osborne, set for release April 21. It is said to be a dramatic and amusing photoplay, unusually well suited to the winning little star. The feature has a Red Cross setting which adds to its interest and value.

"Dolly Does Her Bit" was adapted for the screen from a story by Lucy Sarver. It was produced by Diando for Pathe and is excellent in theme and production.



**"THE DANGER GAME"**

Five-Part Farce Comedy by Roy Somerville. Featuring Madge Kennedy. Produced by Goldwyn Under the Direction of Harry Pollard.

The Players.—Madge Kennedy, Tom Moore, Paul Doucet, Ned Burton, Mabel Ballin, and Kate Blanche.

**POINTS OF INTEREST**

Madge Kennedy, a delightfully irresponsible and captivating little burglar. A story which is constantly amusing and cleverly constructed. Bright subtitles and capital acting. The appearance of Tom Moore opposite Miss Kennedy. An artistic and careful production.

If Clytie Rogers' father had spanked her to make her a good girl and if she had reformed after that spanking it would have been the most deplorably unfortunate thing that could have happened to picture-goers. For then there would have been no "Powder Nose Annie" and there would have been no film production entitled "The Danger Game," for this latest Goldwyn release contains a story of the various adventures and predicaments of said Annie—nee Clytie. The activities of this would-be burglar form a delightfully novel and constantly entertaining film. Indeed, we can recall no recent picture that has surpassed "The Danger Game" in originality of situations, cleverness of construction, or of a more pleasing type of story.

Needless to say, Madge Kennedy, as Clytie, the heedless, irresponsible adorable heroine of the story, gives one of her characteristically unique and pleasing performances. She makes a captivating burglar and her work in this latest film will bring her many new admirers.

The subtitles deserve a special word of praise, for they are brightly and smartly written. Harry Pollard, who directed the film, has done excellent work, and Mr. Somerville, who is responsible for the story, has contributed a decidedly pleasant bit of entertainment to the screen world.

"The Danger Game" is the title of the book written by Clytie Rodgers, who imagines she possesses unlimited ability as a writer. But the book reviewers do not agree with this hallucination of Clytie's and rather frankly say so. One critic, in particular—Jimmie Gilpin—says no heroine could ever undergo the adventures set forth in her novel.

It is this criticism of her work that she seeks to refute. To do this, she must steal, so she, seeing an open window, calmly climbs in and is powdering her nose when she is seen and mistaken for Powder Nose Annie—a real thief.

Here Clytie's troubles begin. She is sent to prison where a newspaper man recognizes her, telephones her parents and then proceeds to teach her a much-needed lesson. He pretends he, too, is a crook and engages her to assist him. They undergo many thrilling adventures and Clytie finally learns to love him, but he sends her home to her parents. There a card is presented and the butler announces the hated book-reviewer, Mr. Gilpin. Clytie receives him and finds—Jimmie, her pal! But she forgives the deception and consents to marry him.

In support of Madge Kennedy, Tom Moore was seen as Jimmy Gilpin. Mr. Moore, as usual, contributed largely in making the production notable for its fine acting. Paul Doucet and Mabel Ballin acted naturally in minor roles and Ned Burton and Kate Blanche were splendid as the long suffering parents of Clytie. The settings were in excellent taste and the tough hall where Clytie visited contained a realistic atmosphere.

H. D. R.

**"THE WOMAN IN THE WEB"**

Serial by Albert E. Smith and Cyrus Townsend Brady. Featuring Hedda Nova and J. Frank Glendon. Produced by Vitagraph Under the Direction of David Smith.

**Episode 2—"The Open Switch."**

The Players.—Hedda Nova, J. Frank Glendon, Otto Lederer and R. S. Bradbury.

**POINTS OF INTEREST**

The atmosphere of mystery and suspense. The number of thrilling episodes which keep the interest at a high pitch. The splendidly selected players to interpret the leading roles. A timely theme well produced and executed. A serial which gives promise of duplicating the success of its western sisters, "The Fighting Trail" and "Vengeance—and the Woman."

Different only in its locale, is "The Woman in the Web" for otherwise this latest Vitagraph serial contains the qualities which made "The Fighting Trail" and "Vengeance—and the Woman" so successful. It has all the quick action, the thrills, the dare-devil stunts, and a story which promises to keep the interest at a high pitch, through its elements of love, mystery and intrigue.

At this time, when thoughts of the Russian Revolution still occupy an important place in the minds of the people, it is certain that a production dealing with this episode in the world's history will draw audiences that will fill to capacity the houses exhibiting it.

The second episode starts well. The great bridge has been blown up, but Olga and Jack are unhurt and climb from under the broken structure and escape before the revolutionists arrive. The loyal Cossacks bring them fresh horses and they catch a train for the border. They are advised at a station along the route to leave the train as the revolutionists plan to stop them. They follow this advice but later meet the disloyal mob. Lawford is taken prisoner but Olga manages to escape. She brings the aid of loyal followers and succeeds in

liberating him at a great loss of life to the Cossacks. They then charter a special train and are on their way to freedom when their special is wrecked by the pursuing revolutionists. It is at this thrilling moment that the chapter ends—with the fate of Olga and Jack in doubt.

Hedda Nova and J. Frank Glendon are well in the picture and act with spirit and distinction. Otto Lederer and R. S. Bradbury were seen to advantage in support. Excellent trick riding accomplished by other players. The Russian atmosphere was finely caught.

"The Woman in the Web" has a punch in every scene and will lure dollars for every exhibitor. It lives up to the standard set by Vitagraph in previous serials.

H. D. R.

**"HIS MAJESTY, BUNKER BEAN"**

Five-Part Comedy Adapted from the Novel by Harry Leon Wilson and Featuring Jack Pickford. Produced by Lasky Under the Direction of William D. Taylor and Released by Paramount.

The Players.—Jack Pickford, Louise Huff, Jack McDonald, Frances Clanton, Peggy

(Continued on page 528)

**Three SELEXART PICTURES  
Made by Fine Specialists**

GOLDWYN offers for release through its exchanges, beginning April 15, three powerful pictures under a single contract; pictures containing all the "punch" and emotional drama that is required to make your second day's business larger than your first.

**HOWARD HICKMAN  
in  
Blue Blood**

by J. Grubb Alexander  
Directed by Elliott Howe

**RHEA MITCHELL  
in  
Honor's Cross**

by H. B. Daniel  
Directed by Wallace Worsley

**RHEA MITCHELL  
and  
HOWARD HICKMAN  
in  
Social Ambition**

by W. E. Wing  
Directed by Wallace Worsley

Productions "cut to measure" for the box-office. Built to contain and put over the dramatic knock-out. Combining strength with good taste but made to be applauded by the many. Exhibitors can book these three productions under a single contract at reasonable prices and obtain immediate playing dates by writing or wiring any office of

**GOLDWYN DISTRIBUTING CORPORATION**

16 East 42nd Street New York City

**WORLD-PICTURES****WORLD-PICTURES**

present

**KITTY GORDON**

in

**"THE PURPLE LILY"**

Cast including Muriel Ostriche  
Directed by George Kelson



## THE AMERICAN RED CROSS

offers to all exhibitors

A TWENTY-FIVE MINUTE MOTION PICTURE, BRIMFULL OF  
CHEERS AND TEARS, ENTITLED

# "The Spirit of the Red Cross"

By James Montgomery Flagg

Produced by JACK EATON

"The production in every way is impressive and well thought out. The story is of a romantic nature and helps considerably in supplying a note of intimacy and interest."

"It is certain that every one who views it will be moved to contribute generously to this great Society of Mercy."

"It should be given an important placing in every program."—*Dramatic Mirror*.

Released on April 28th

ALL EXCHANGES ARE BOOKING IT NOW

The members of the Red Cross Chapters in your city are eager to  
get behind this photoplay to make it a big success  
in your theatre.

### PHOTOPLAY FEATURES

(Continued from page 527)

O'Connell, Edythe Chapman, Hart Hoxie and Gustav Seyffertitz.

#### POINTS OF INTEREST

A continuously amusing story, which is adapted from a widely read novel. A delightful characterization by Jack Pickford and especially able support given him by a cast of representative players.

The screen adaptation of Harry Leon Wilson's novel, which ran serially in the *Saturday Evening Post* before it was published in book form, and which was also made into a stage version, played in New York and on tour last season, retains practically all of the wholesome humor and strong appeal of the original and, interpreted as estimably as it is, it therefore makes a five-reel feature in the light comedy class that is thoroughly delightful from the first foot to the last. Its main theme immediately catches your fancy and it abounds in quaint and humorous situations, which keep the audience continually and comfortably pleased. But it should be understood that the force of its humor would be entirely lost were it not done so well in all departments of production.

Jack Pickford is exactly suited to the role of Bunker Bean, the young stenographer who lacks even a moderate amount of courage until he consults a seer and is made to believe that he is a reincarnation of Napoleon and was in a still more remote life an Egyptian king. From that time on he deports himself in a manner befitting a king and conqueror, and there is nothing that has any terrors for him, not even his "boss," an eccentric old millionaire with a beautiful daughter, The Flapper. He moves

into expensive quarters, buys a valuable dog and acquires the mummy of what is supposed to be his ancient ancestor, through a timely legacy of \$10,000. Bunker takes a flyer in stocks and makes a killing, which finally enables him to marry The Flapper. Mr. Pickford realizes all of the many possibilities in the role of Bean. Each of the other players offers a distinctive characterization. The direction is thoroughly adequate, and the scenario is smooth and adheres faithfully to the original story except for one rather long incident.

F. T.

### "THE SPIRIT OF THE RED CROSS"

Two-Part Drama by James Montgomery Flagg. Produced by Paramount in Conjunction with the American Red Cross Society. Under the Supervision of Jack Eaton.

The Players.—Peggy Adams and Ray McKee.

#### POINTS OF INTEREST

The forcible appeal for help in a worthy cause. The story woven through the scenes showing the service of the Red Cross. The types selected to play the leading roles. The remarkable realism of the battle scenes and those showing the method of trench warfare. The direction of Mr. Eaton.

The message and appeal of the Red Cross is conveyed in no uncertain terms in the production made by Paramount, in conjunction with the American Red Cross. We are conclusively shown the magnificent work of this society on battlefields, behind the lines, in hospitals, and in devastated territories.

There could be no more effective means of reaching the sympathy and subsequent help of the American public than through the medium of the screen. And when the production is so wide in its appeal as is "The Spirit of the Red Cross," it is certain that every one who views it will be moved to contribute generously to this great society of mercy.

The production in every way is impressive and well thought out. Mr. Eaton has directed the picture in a comprehensive and convincing manner. The battle scenes were realistically staged and the method of trench warfare was clearly depicted. The story, which is woven through the picture, is of a romantic nature, and helps considerably in supplying a note of intimacy and interest. It also relieves the spirit of propaganda, and yet in no way destroys the appeal to patriotism or the message of the Red Cross.

The action begins with Sammy, an American soldier, leaving for France. His fiancée becomes a Red Cross nurse and sails to relieve the sufferings of the wounded in the field hospitals abroad. Several months later Sammy is severely injured in a spectacular battle, and it is his fiancée who nurses him and restores his health.

Ray McKee was an excellent choice for Sammy, and contributed a natural and forceful impersonation of the typical American youth. Peggy Adams is remarkably pretty, and acted with charm and refinement in the role of the nurse.

As "The Spirit of the Red Cross" is to be distributed free to exhibitors, it should be given an important placing in every program. It presents an eloquent appeal for aid for the Red Cross, and also for service in the army and navy.

H. D. H.

### "THE FAMILY SKELETON"

Five-Part Drama by Bert Lennon. Featuring Charles Ray. Produced by Paramount Under the Direction of Victor L. Schertzinger and Supervised by Thomas H. Ince.

The Players.—Charles Ray, Sylvia Bremer, Andrew Arbuckle, Billy Elmer, Otto Hoffman, and Jack Dyer.

#### POINTS OF INTEREST

Charles Ray in an entirely new characterization. An effective story with a surprise ending. The atmospheric details splendidly caught.

In "The Family Skeleton," Charles Ray is seen in a new and interesting characterization of a youth who, believing himself cursed with hereditary craving for drink, rapidly becomes a drunkard. The role offers Mr. Ray splendid opportunities to display his versatility, and he presents as convincing a figure of the drunkard as he did in his former part of the country gawk. Mr. Ray can always be counted on to characterize any role with feeling, naturalness, and understanding.

The story, apart from the opportunities it offers Mr. Ray, is not always convincing in its characterizations or logic, and, except for its surprise ending, it is not novel in its treatment of the main theme. However, the theme always has caught the public's fancy, and there are doubtless many picture-goers who will view with no little pleasure the reformation of Billy Bates, the drinking hero of "The Family Skeleton."

Billy Bates is warned countless times by his guardians to avoid liquor, as his father had died through its ill effects. But he, too—perhaps because of these very warnings—comes under the influence of whisky. He tells his friends that he is going to the mountains to reform, but instead goes to a Ninth Avenue saloon. Poppy, a chorus girl, who loves him, plans to save him in spite of himself, and sets a trap to awaken his manhood.

So she, too, goes to the saloon, and there is accosted by Griggs, who is in the plot. Billy attempts to defend her, but under the influence of liquor is powerless. Later he hears of the plan to kidnap Poppy, and, overcoming his craving for drink, foils the supposed kidnappers. He is then informed of Poppy's plan to save him, and realizing his love for her, and his new power to control his foe, whisky, he marries Poppy, and the two are made happy.

Sylvia Bremer, as Poppy, gave a pleasing performance, while Billy Elmer was seen to advantage in the role of a pre-fighter.

H. D. H.

### "THE BUSINESS OF LIFE"

Five-Part Drama by Robert W. Chambers. Featuring Alice Joyce. Produced by Vitagraph Under the Direction of Tom Terriss.

The Players.—Alice Joyce, Walter McGrail, Betty Blythe, Percy Standing, and Templer Saxe.

#### POINTS OF INTEREST

The picturization of Robert W. Chambers' popular novel. The appearance of Alice Joyce in an interesting role. A story that is above the average in its appeal and plot development. A worthy production and excellent casting and direction.

"The Business of Life," picturized from Robert W. Chambers' "best seller" of the same name, provides Vitagraph with a production that meets every requirement in the way of good entertainment. Its story, concerning a girl's faith in a man of somewhat questionable habits and reputation, is well developed and constitutes an interesting diversion from the ordinary type of film. The feminine characters are particularly well drawn.

Alice Joyce as the heroine of the tale, Jacqueline of the antique shop, has a sympathetic role. As usual, Miss Joyce's characterization is one of sincerity and appeal. In addition to her great beauty, Miss Joyce possesses a charm and distinction that make any part in which she appears interesting.

"The Business of Life" was so skillfully constructed that the outcome of its story was kept secret until the very end. Jacqueline, the heroine of the drama, is a business woman both through choice and necessity. She maintains her deceased father's antique shop and so intelligent and talented is she that her opinion is held in high favor by collectors of art objects. In this way she meets Jack Desborough who—to pay his debts, contracted through generosity to "girls in blue-first row"—is compelled to part with the family heirlooms. He asks the assistance of Jacqueline in helping him to catalogue the collection. This brings the two into close relationship and Jack falls victim to the girl's charm. She is sincere in her love for him and believes in him, though at times she is well nigh disheartened because ghosts from his past are forever appearing in the flesh. One in particular—the beautiful wife of one of Jacqueline's business friends—resents Jack's indifference to her and his attention to the "shop lady" and almost breaks Jacqueline's faith. But in the end, through her belief and trust in him, Jack is thoroughly reformed and the two embark on a ship of love, happiness and faith.

In support of Alice Joyce, Walter McGrail was seen to advantage as Jack and Betty Blythe made a particularly pretty "ghost" from the past. Percy Standing and Templer Saxe contributed excellent performances. The picture was well directed and staged and should prove exceedingly popular.

H. D. H.



# AT LAST.....

A feature picture utterly different.  
A heroine who is not ruined; is tempted but does not fall.  
A girl who rises from the depths of despair unscathed and victorious.  
A hero who is not constantly rescuing the heroine from death traps.  
A hero who indulges in no mock heroics.  
A manly and wholesome personality.  
A cast of players that presents just regular human beings.

Such are the features of "RECLAIMED," by Richard Field Carroll. Now being produced by the Harry McRae Webster Productions, Inc. Under the personal direction of Harry McRae Webster.

And Co-Starring **NILES WELCH** AND **MABEL JULIENE SCOTT**

Supported by Anders Randolph

## "THE BOSS OF LAZY Y"

Five-Part Melodrama Adapted from the Novel by Charles Alden Seltzer and Featuring Roy Stewart. Produced by Triangle Under the Direction of Cliff Smith and Released April 7.

The Players.—Roy Stewart, Graham Pette, Frank McQuarrie, Aaron Edwards, Josie Sedgwick, Walt Whitman, Frankie Lee, William Ellingford and Bill Patton.

### POINTS OF INTEREST

An exciting story of a popular type. Scenes of Western mountain scenery. The incident in which the star rides the wild horse.

"The Boss of Lazy Y" has a story that is built along lines catering to public taste, but it embraces much originality and affords Roy Stewart many opportunities which he makes the most of. It was adapted from a novel that had a wide sale at the time of its publication and which lends itself especially well to screen production. It has many exciting moments and plenty of action and when the tension lets down there is always something that will hold the interest of the audience, whether it be love scenes, incidents that build up the drama or scenery. The picture is especially well acted by a cast of familiar Triangle players, headed by Roy Stewart in the role of Cal Marston, and the production has been directed with care. Long range shots of beautiful Western scenery, frequently spotted with herds of cattle, enhance the value of the picture.

The story concerns the return of Cal Marston to his father's ranch just after his parent had died. The old man and his son had had a serious quarrel years before, which prompted Cal to leave home and roam the ranges, never really amounting to much, thereby carrying out a prediction of his father. The elder Marston was shot in a family feud and was discovered wounded by Betty Clayton and her father. They are present at his death and the girl is left in charge of the ranch by a queer will until such time as the son returns and changes his mode of living.

When Cal does return he experiences a gradual improvement in temperament under the silent guidance of the girl, and as each step is evidenced she gives him one of a series of letters left by his father putting more power and money in his hands for the rehabilitation of the ranch. Finally, Cal becomes an entirely different man and in a battle forced upon him kills the murderers of his father and then marries the girl.

## "THE TRAP"

Five-Part Drama by Robert F. Hill. Starring Alice Brady. Produced by World. Under the Direction of George Archambaud.

The Players—Alice Brady, Curtis Cooksey, Crauford Kent, Robert Cummings, Frank Mayo.

### POINTS OF INTEREST

The personality of Miss Brady in a photoplay of man's deception and woman's trust. A pleasing picture of life along the Jersey fishing coast and of artist-studio life in New York.

"The Trap" is virtually a prologue and a play, the former of which is laid in a fishing village on the Jersey coast, and the latter in old New York. The play suffers somewhat from an attenuation of plot which verges at times upon the interminable, but the presence of Alice Brady in the principal role more than suffices to hold the interest at all times. Much of this is owing to the earnest quality of Miss Brady's work, a respect wherein many another actress of the screen might emulate and profit to advantage.

The story of "The Trap" smacks of religious intolerance in the first reel, where Doris Shaw, a fisher-girl, is found expiating her mother's sin of deserting her husband by the aversion she suffers of the fisher-folk, while her father is the leading and religious spirit of the community. Doris meets Stuart Kendall, a young artist, who has come to the village to recuperate from

the effects of an untrammelled life in the big city. The artist gets a wetting while frolicking with Doris in the surf, and she takes him to her home, where he makes a change of clothing. He is seen emerging sometime later by Nat Fletcher, a rejected suitor, and Nat springs the news on the villagers and on Doris's father.

Doris is then stoned by the villagers and leaves at length for New York, where, after considerable hardship, she meets Kendall. Kendall induces her to pose for a baking powder poster which he is doing, and arranges for her to occupy his apartment in the thought of undermining her innocence. The baking powder poster meanwhile travels westward and is seen by Jack Masterson, a cow-puncher. Masterson takes a fancy to the girl on the poster and comes East to meet and marry her. This, despite the machinations of Kendall, he finally does, and Doris at last finds a real protector.

Miss Brady's portrayal of Doris has already been mentioned. It is in all ways excellent and constitutes "The Trap's" chief point of excellence. Robert Cummings is particularly good as David Shaw, while Crauford Kent does well in the role of Stuart Kendall. The fishing village scenes are interesting and remarkably realistic.

D. A. B.

## AT LEADING THEATERS

### ARNOLD DALY AT RIVOLI

Arnold Daly is starred at the Rivoli this week in "My Own United States," which is Edward Everett Hale's epic of patriotism, "The Man Without a Country," put into photodramatic form by Anthony Paul Kelly.

Mr. Daly himself plays the original "Man Without a Country," and two of his descendants, Anna Lehr plays opposite the star, and there is a large cast of capable players in their support. Mr. Daly appeared at Sunday evening's performance by special appointment from the Committee on Public Information at Washington, and gave a four-minute talk on the Third Liberty Loan. Mr. Rothapel arranged to give the picture the distinctive presentation its importance demands. Hugo Rosenfeld's "American Festival March" is played by the Rivoli orchestra as an overture, with the composer conducting, and both the Rivoli Chorus and the Rialto Male Quartette adding to the effect. The quartette is heard in another selection. The battle between the Adige and the Brenta rivers forms the fourth installment of the Official Italian War Pictures. Hot action in the trenches, cavalry advances, and big gun work stand out in this episode. Beautiful glimpses of the great Southwest are the scenic feature of the bill.

### MISS CLARK AT STRAND

Admirers of Marguerite Clark will be interested in the presentation at the Strand Theater of her latest photoplay, "Rich Man, Poor Man," a picturization of Maximilian Foster's successful novel by George Broadhurst. This is a splendid subject, filled with tense dramatic situations by the aid of which an absorbing dramatic story is developed. A picture of exceptional interest which is also shown is a microscopic revelation of the human heart in action. This is a scientific study the like of which has not hitherto been seen on any motion picture screen. Other pictures shown are James Montgomery Flagg's latest satire comedy of the "Girls You All Know" series, entitled "The Good Sport"; "Strange Fisherman of Russia," a remarkable scenic study in natural colors, and the Topical Review, edited by Harold Edel, containing entertaining and interesting American and European news features of various descriptions. On the musical program are Mary Zentay, the violinist, rendering the Paganini Concerto and the Halvey Octette, with Joseph Mann as tenor soloist, singing what is termed an "Italian Salad," a musical satire on the old Italian operatic finale. Ralph H. Brigham

## TOM TERRISS

Directing ALICE JOYCE for GREATER VITAGRAPH

NEXT RELEASE, APRIL 8th

(M.P.D.A.) THE BUSINESS OF LIFE, by Robert W. Chambers

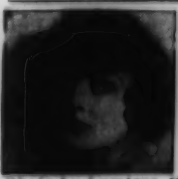


Photo by Lumiere, N. Y.

## CORINNE

## GRIFFITH

## HENRY KING

### DIRECTOR

MUTUAL PRODUCTIONS—Releases: "Souls in Pawn" "Bride's Silence" "Game of Wits" "Maid of the Sally Ann" "Beauty and the Regus" AMERICAN FILM CO., Santa Barbara, Cal. Coming: "Hearts and Diamonds"



## William S. Hart

### ARTCRAFT

## HOWARD GAYE

### DIRECTOR

## "SUPER-STRATEGY"

MENA FILM CO.

## NILES WELCH

WITH

## GOLDWYN

### CONTINUITY

### ORIGINALS

## JACK CUNNINGHAM

Writing for Pathe

Hollywood, Calif.

### ADAPTATIONS

### EDITORIAL

## Edward Jose

## ADELE LANE

Address care DRAMATIC MIRROR



## MISS CLARK'S NEXT SHOULD DRAW WELL "Rich Man, Poor Man," Said to Possess Box Office Value

In these days of modern exhibition when the theater owner scans each coming release for its box-office value, the Paramount picture starring Marguerite Clark, "Rich Man, Poor Man," released April 22, bids fair to be seen upon the screen under auspicious circumstances.

Marguerite Clark admittedly has a large following of personal admirers throughout the country, and the vehicle in which she makes her next appearance is known to millions of people. "Rich Man, Poor Man" was published serially in the *Saturday Evening Post*, after which it was issued in book form and extensively advertised by the leading book stores. Maximilian Foster was the author.

The dramatic value of the story appealed to George Broadhurst, the playwright and producer, and he adapted it to the speaking stage with eminent success. The motion picture version follows the stage piece. The Paramount picture was staged under the direction of J. Searle Dawley, who has produced a long string of successful Paramount pictures in the past.

In the supporting cast are found names well known to Paramount picture audiences, including Frederick Warde, the eminent tragedian who was at one time one of the most prominent figures on the American stage, and Richard Barthelmess, George Backus, J. W. Herbert, Donald Clayton, William Wadsworth, Augusta Anderson, Ottola Nesmith and Mary Davis.

## PETROVA LEASES STUDIO Polish Star Engages Baron-Backer Plant on West Thirty-eighth Street

Madame Petrova, for some time the possessor of her own company and her own productions, is now to have her own studio. The Petrova Picture Company has leased one of the finest and best equipped studios in New York, built by the Baron-Backer Company, West Thirty-eighth Street, New York City. Madame Petrova is already installed in the little suite of rooms on the ground floor, while Ralph Ince is in active production on the spacious stage where he is directing the picturization of Gertrude Atherton's famous work "Patience Sparhawk."

The lease is for a period of months with options for renewal. The transaction was consummated by Conrad Milliken, general manager, and Robert North, studio manager of the Petrova Company, and by Gerald Bacon, representing the Baron-Backer Company.

## CHARLES RAY'S NEXT Young Paramount Star Will Appear in "Playing the Game"

Julien Josephson has chosen a unique idea for Charles Ray's forthcoming Paramount picture, "Playing the Game"—that of a young Easterner, who is devoted to the night life, being spurred westward by fear—the fear that he has killed a man. Then a new sort of Charles Ray appears. A Charles Ray who wears Western togs and develops into a ranch hand, and who gets back his manhood that has been sliding down the scale by reason of his evil associations and bad habits.

Victor Schertzinger directed this picture and put into it a large supply of "ginger." Pretty little Doris Lee is the leading woman and Robert McKim is the villain. A strong cast supports the star throughout, and the scenes of the Western phases of the story are declared to be full of interest and charm.

## EBONY FILM SUBJECTS New Pictures for Release by General Film

Following the arrangement with General Film Company to distribute its regular releases of one-reel comedies, the Ebony Film Corporation of Chicago has begun a number of new subjects to continue its series, the first six subjects of which have already been completed and scheduled for release. Attractive paper is now available for these.

In the Ebony comedies the cast is composed entirely of colored players. They are slapstick productions intended to rate along with the standard white face offerings. In addition they have an appeal of novelty to be considered and on top of that even the distinctive humor of the negro as brought out by the players of the race.

## ROCK STARTS BUREAU Allan Rock, having served the interests of the Famous Players-Lasky Corporation for the past five years, has severed his connections with that concern, and has organized the Press Service Bureau with offices at the Knickerbocker Theater Building.

Mr. Rock's knowledge of the most effective methods for exploiting films, gained through his five years of practical experience with the Jesse L. Lasky Feature Play Co., Paramount Pictures Corporation and finally with the Famous Players-Lasky Corporation, combined with his new connections, should prove of great value to theatrical and motion picture producers seeking to utilize every possible medium for publicity.

## PHOTOPLAY FEATURES

### FAMOUS PLAYERS-LASKY

**PARAMOUNT**  
La Tosca, Pauline Frederick, March 25.  
Naughty, Naughty, Enid Bennett, March 25.  
Honor of His House, Sessue Hayakawa, April 1.  
His Majesty, Bunker Bean, Jack Pickford, April 8.  
The House of Silence, Wallace Reid, April 8.  
Rich Man, Poor Man, Marguerite Clark, April 15.  
Unclaimed Goods, Vivian Martin, April 15.  
Playing the Game, Charles Ray, April 22.  
Let's Get a Divorce, Billie Burke, April 29.  
Tyrant Fear, Dorothy Dalton, April 29.  
**ARTCRAFT**  
Amarilly of Clothes-Line Alley, Mary Pickford, March 11.  
The Whispering Chorus, March 25.  
The Blue Bird, March 31.  
Tiger Man, Wm. S. Hart, April 1.  
The Lie, Elsie Ferguson, April 8.  
Mr. Fix-It, Douglas Fairbanks, April 22.

**GOLDWYN**  
The Beloved Traitor, Mae Marsh, Feb. 27.  
The Floor Below, Mabel Normand, March 10.  
The Splendid Sinner, Mary Garden, March 24.  
The Danger Game, Madge Kennedy, April 7.  
The Face in the Dark, Mae Marsh, April 21.

**FIRST NATIONAL EXHIBITORS CIRCUIT, INC.**  
Empty Pockets (Brenon), Tarzan of the Apes, A Dog's Life (Chaplin), April 1.

**GREATER VITAGRAPH**  
The Desired Woman, Florence Deshone, Harry Morey, March 11.  
An American Live Wire, Grace Darmond, Earle Williams, March 18.  
The Home Trail, Nell Shipman, Alfred Whitman, March 25.  
Little Miss No-Account, Gladys Leslie, April 1.  
The Business of Life, Alice Joyce, April 8.  
The Girl from Beyond, Nell Shipman, Alfred Whitman, April 15.  
A Bachelor's Children, Harry Morey, Florence Deshone, April 22.  
The Seal of Silence, Earle Williams, Grace Darmond, April 29.

**TRIANGLE**  
Nancy Comes Home, Myrtle Lind, March 24.  
Innocent's Progress, Pauline Stark, March 24.  
Another Foolish Virgin, Margery Wilson, March 31.  
The Love Brokers, Alma Rubens, April 7.  
The Boss of Lazy "Y," Roy Stewart, April 7.  
The Law of the Great Northwest, Margery Wilson, April 14.  
Who Killed Walton? J. Barney Sherry, April 14.  
The Finger Print, Margery Wilson, April 21.  
Society for Sale, Wm. Desmond, April 21.  
The Lonely Woman, Belle Bennett, April 28.  
Paying His Debt, Roy Stewart, April 28.

**PATHE EXCHANGE, INC.**  
SPECIAL (War)  
The German Curse in Russia, Jan. 13.  
**HUSSIAN ART**  
The Inner Voice, Feb. 17.  
The Beggar Woman, March 17.

### "BUNKER BEAN" ON SCREEN

How inspiration, even from a totally unreliable source, may make a man out of a mouse, so to speak, is the underlying idea in "His Majesty, Bunker Bean," Harry Leon Wilson's story, translated to the screen by Julia Crawford Ivers, and to be released by Paramount, April 8, with Jack Pickford and Louise Huff in the leading roles. William D. Taylor is the director of the production which follows closely the lines of the original story.

### NEW VITAGRAPH STUDIO

Plans are under preparation for the building of a glass-enclosed studio for Vitagraph's West Coast studios. The new space will be 300 x 300 feet and the structure will incorporate the most modern of stage equipment. Already work has commenced on new dressing rooms and additional buildings have been added to the property and carpenter departments. With these improvements adequate accommodation will be provided for at least a dozen working companies.

June Elvidge has begun her new picture, "The Echo," Travers Vale directing. Prominent in the cast is John Bowers.

### PATHE PLAYS

The Nauvoo, Antonio Moreno, Feb. 24.  
The Great Adventure, Bessie Love, March 10.  
Mrs. Slacker, Gladys Hulette, Creighton Hale, March 31.  
Twenty-One, Bryant Washburn, April 7.

**DIAMOND**  
Daddy's Girl, Baby Marie Osborne, March 3.

**ASTRA**  
The Other Woman, Peggy Hyland, Milton Sills, Feb. 3.  
The Wildest Mystery, Irene Castle, March 24.

**BRENON PRODUCTIONS**  
The Lone Wolf, Kismet.  
The Woman Thou Gavest Me.

**GENERAL FILM**  
JAXON  
Pokes and Jabs Comedies.  
FALCON  
The Clean Gun, Kathleen Kirkham.

Feet of Clay, Margaret Landis, B. H. Grey.  
Brand's Daughter, Kathleen Kirkham.  
His Old-Fashioned Dad, Daniel Giffether, Mollie McConnell.  
Zollenstein, Viola Vale, Monroe Salisbury.

**DIAPLEX**  
Shame, Zena Keefe and Niles Welch.

**UNIVERSAL FEATURES**  
Beauty in Chains, Ella Hall, March 11.  
Thieves' Gold, Harry Carey, Molly Malone, March 18.  
The Girl Who Wouldn't Quit, Louise Lovely, March 25.  
2246—The Magic Eye, Zoe Starr, April 1.  
The Risky Road, Dorothy Phillips, April 13.

**BLUEBIRD**  
The Girl in the Dark, Carmel Myers, March 4.  
Hungry Eyes, Ruth Clifford, Monroe Salisbury, March 11.  
Brace Up, Herbert Rawlinson, March 18.  
The Wine Girl, Carmel Myers, March 25.  
Past Company, Franklin Parnum, April 1.  
The Red, Red Heart, Monroe Salisbury, April 8.  
A Rich Man's Darling, Louise Lovely, April 15.

**WORLD PICTURES**  
The Way Out, Carlyle Blackwell, June Elvidge, March 25.  
The Cross Bearer, Montagu Love, April 1.  
The Witch Woman, Ethel Clayton, April 8.  
The Trap, Alice Brady, April 15.  
Devils Dice, Kitty Gordon, April 22.  
Leap to Fame, Carlyle Blackwell, Evelyn Greeley, April 29.

**SELECT**  
The Knife, Alice Brady, Feb. 24.  
The House of Glass, Clara Kimball Young, Feb. 24.  
The Shuttle, Constance Talmadge, Feb. 24.  
By Right of Purchase, Norma Talmadge, Feb. 24.  
The Reason Why, Clara Kimball Young, April 1.  
Up the Road with Sallie, Constance Talmadge, April 1.  
At the Mercy of Men, Alice Brady, April 1.

**FOX**  
A Daughter of France, Virginia Pearson, March 24.  
The Kid Is Clever, George Walsh, March 21.  
A Camouflage Kiss, June Caprice, April 7.  
**STANDARD**  
Les Misérables, William Farnum, Feb. 10.  
American Budds, Jane and Katherine Lee, Feb. 24.

Woman and the Law, March 17.  
Rough and Ready, Wm. Farnum, March 24.

### PERFECTION FEATURES

**EDISON**  
The Unbeliever, Feb. 11.  
**ESSANAY**  
Ruggles of Red Gap.  
The Curse of Iku, Frank Borzage.  
Pair of Sixes, Taylor Holmes.

**MUTUAL**  
Powers That Prey, Mary Miles Minter, March 4.  
Ann's Finish, Margarita Fischer, March 11.  
The Girl and the Judge, Olive Tell, March 18.  
A Bit of Jade, Mary Miles Minter, April 1.  
The Richest Girl, Ann Murdock, April 8.  
The Primitive Woman, Margarita Fischer, April 15.

**PETROVA PICTURE CO.**  
The Life Mask, March 18.  
Tempered Steel, April.

**METRO**  
**ROLFE**  
Breakers Ahead, Viola Dana, March 25.  
Social Hypocrites, May Allison, April 8.  
Treasure, Edith Storey, April 22.  
The Trail to Yesterday, Hyatt Lytell, April 29.

**YORKE**  
The Shell Game, Emmy Wehlen, March 4.  
The Brass Check, Francis X. Bushman, Beverly Bayne, March 11.  
The Landlady, Harold Lockwood, April 1.  
With Neatness and Dispatch, Francis Bushman, Beverly Bayne, April 15.

**SPECIALS**  
Blue Jeans, Viola Dana, March 11.  
Revelation, Nazimova.  
The Slacker, Emily Stevens.  
Draft 258, Mabel Taliaferro.  
Last We Forget, Rita Jolivet.

**STATES RIGHTS AND INDEPENDENT GOLDWYN**  
The Manxman.  
For the Freedom of the World, Heart of the Sunset.  
Blue Blood.  
Honors at Cross.  
Social Ambition.  
March 25.

**CARDINAL**  
Joan, the Woman, Geraldine Farrar.

**GENERAL ENTERPRISES, INC.**

**FROHMAN**  
The Witching Hour, Audrey C. Smith, Jack Sherrill.  
God's Man, H. B. Warner.  
My Own United States, Arnold Daly.

**D. W. GRIFFITH**  
**WILLIAMSON BROS.**  
Submarine Eye.

**SERIALS**  
**PATHE**  
The House of Hate.  
A Living Target (6th), Pearl White, Antonio Moreno, Paul Clerget, Peggy Shannon, April 14.

**VITAGRAPH**  
The Woman in the Web.  
Caught in the Web (1st), Hedda Nova, J. Frank Glendon, April 8.  
The Open Switch (2nd), April 15.

**JAXON**  
Daughter of Uncle Sam, Jane Vance, Wm. Sorelle, 12 episodes.

## CANADIAN DRAMA ON TRIANGLE CARD

### "The Law of the Great Northwest" Heads Bill for April 14

Ralph Westfall, the author of "The Law of the Great Northwest," which heads the Triangle, April 14, program, was for many years a member of the Royal Mounted Police. When Mr. Westfall joined the Triangle scenario staff he was given a free hand, and he is satisfied that the "atmosphere" of his story has been maintained throughout this production. Marjory Wilson and William V. Mong are the featured players. A big trading post, such as those maintained by the trading companies throughout the Canadian forests, was built for this picture. Director Wells was able to secure many Indians and many quaint French Canadian types as extras.

"Who Killed Walton?" the second release of the week has been adapted from Norman Sherbrook's story, "The Veil." It presents a gripping mystery situation, combined with an interesting love theme. The cast consists of J. Barney Sherry, Mary Mersch, Frank Bonn, Dora Rodgers, and Edwin Brady. Thomas N. Heffron directed. A negro jazz band was transported to Culver City to supply color and atmosphere needed for the big New York scene in "Who Killed Walton?"

"First Aid," a Keystone comedy with Maud Wayne, William Franey and Myrtle Reeves is the concluding release of the week.

### ODD EFFECTS GAINED

#### Atmospheric Production for "The House of Silence"

When Wallace Reid appears, supported by Ann Little, as star of "The House of Silence," adapted by Margaret Turnbull from the novel "Marcel Levisnot," by Edwin Barron, a number of striking effects will be noted, particularly those which show the interiors of the mysterious residence known by the name from which the picture derives its title.

By means of yards upon yards of black velvet covering the walls, with black carpets and white woodwork, the characters stand out with peculiar vividness—that is, their faces and hands and the light parts of their clothing. The rest melts into the background, producing a most uncanny and weird effect. This is just what is required for the story, which is one of genuine mystery.

Ann Little is reported to be a charming and much-abused heroine. Winter Hall is splendid as Dr. Rogers, while Adele Farrington makes a most hateful villainess. Mr. Reid is exceptionally cast as the young clubman detective.

### MORE PARSONS COMEDIES

#### "Birds of a Feather" Has Capable Cast of Funmakers

With two productions completed—one of which, "Bill's Baby," already has been shown at the Strand Theater, New York—"Smiling Bill" Parsons, the comedian, is now in the midst at his studios in Hollywood, Cal., of the third Capitol comedy for Goldwyn distribution. It is to be called "Birds of a Feather."

Mr. Parsons is gradually gathering about him a capable cast of funmakers for these new comedies. In his support in "Birds of a Feather" will be seen Molly Malone, Sylvia Day, Harry Bennett, George French, Eugene Ford, Harry Edwards, and Dorothy Dane.

In "Bill's Predicament," the second comedy of the new Parsons group, Billie Rhodes, Jay Belasco, and Jimmie Harrison are among the players supporting the star.

### FOUR NEW MANAGERS

#### General Film Changes St. Louis, Kansas City, Detroit and Cleveland

Installation of new managers at four of its exchanges are reported by General Film Company. E. W. Dustin, formerly manager of the World, Pathe, Select and Triangle exchanges at St. Louis, has become manager of General's exchange in that city. He is one of the best known film men of the Southwest.

Graham Sirwell, who has been connected with the Pathe and Select, is now manager for the General at Kansas City.

Other well known film men who have joined General Film are J. F. Conant, new manager of the Cleveland branch, and George Weeks, now in charge of the Detroit exchange.

### "THE SWAMI" RENAMED

At a conference held recently World Pictures decided to rename "The Swami" since the title was not entirely clear and definite. The new title selected is "Vengeance," and the first Barbara Castleton-Montagu Love picture will be released under this title on May 20.

"Vengeance" was directed by Travers Vale and is the first World Picture starring Miss Barbara Castleton. Montagu Love appears opposite her and the support consists of George MacQuarrie, Madge Evans, Jack Drummer and a number of other prominent World players.



# ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

## ACTORS' EQUITY ASSO'N

Drastic Measure Needed to Rid Profession of Irresponsible Managers

Members of the A. E. A. Are Most Earnestly Urged to Send Reliable Address to the Office of the Association.



The last meeting of the Council was held in the Association rooms, 808 Longacre Building, April 2, 1918. The following members were present:

Messrs. Francis Wilson (presiding), Kyle, Stewart, Christie, Mitchell, Stevenson, De Angelis, Cope, Breese, Deming, Hull, Mills, De Cordoba and Westley.

New members: Eleanor Brent, Winifred V. Cainen, Ina Claire, Nannette Comstock, Jack Crosby, Fred Cummings, Albert de Rosalige, Ruth Donnelly, A. Ben Erway, Molly Fisher, Lynn Fontanne, Harry Garrity, Sidney A. Harris, Kathryn Hutchison, Margaret Jarman, Guy B. Kibbes, T. M. Kerrigan, George E. Mack, Hugh Metcalfe, Barbara Milton, Ralph O'Brien, Vivian Ogden, Eleanor Parker, William F. Powell, George Rasely, Helen Stanton, Marie Steffen, Ada Stirling, Janet Velle, Elsie Elister Weston.

Milton Sill's forceful contribution to our March number of *Equity* has elicited gratifying responses from both managers and actors, not to mention some distinguished outsiders. One manager of vast achievements who is noted for his eager desire to inform all of the enterprises he directs, so far as possible, with the best spirit of his time has asked for extra copies of the monthly that he may himself send them to other managers and urge that they read "The Bolshevik and the Profession."

The number of things put up to us for decision are increasing weekly. The confidence of managers in our sincerity and fairness seems to be growing.

New points arise, now and then, despite our tendency to feel that we have encountered all that could happen. For instance, a manager gave a member two weeks' notice on Tuesday and the member refused to take the second week's salary on the final Tuesday as payment in full of all demands on the ground that the notice should have been given only after a Saturday night performance.

The legal aspect of this is controlled by the presence of the two weeks' notice clause in the contract. Unless it be specified on what day the notice must be given either the actor or manager is free to give it when he chooses and the two weeks will count from that time. We have often run against cases where managers have been a day or two short with their notice but wished to pay off the actor Saturday night willy nilly. By insistence we have succeeded at such times in having the employment with pay extended to Monday or Tuesday to make the notice period complete.

Considered equitably we have reasoned that a mid-week notice might avail an actor advantageously quite as much as a manager.

Is it reasonable to expect actors to go on taking engagements from a class of men who owe their actors for services rendered and will owe many more if they be so permitted? Drastic measures of some kind are most assuredly needed to purge the profession of certain hardened offenders whom our members know to their sorrow.

The A. E. A. will have charge of the Stage Women's War Relief Bond Sale House in front of the New York Public Library, one day during the forthcoming Liberty Bond Campaign.

Through an error of individual judgment a few of our members were charged fees for the assistance of an attorney in making their income tax return. When brought to the Council's attention it was immediately ordered that the members be reimbursed. A resolution was unanimously passed that hereafter if any fees be necessary in such, or similar, service they shall be paid by the Association. This is a war-time matter.

Fortune played a trick on Charles Stevenson and because the new play he was with met a premature end he is not in Chicago as we were led to announce he would be. Thomas A. Wise is there, however, and he has volunteered to assume the work to which Mr. Stevenson had been assigned.

By ORDER OF THE COUNCIL.

## DRAMATISTS' SOCIETY DIRECTORS

The annual meeting of the Society of American Dramatists and Composers was held on April 1. Three directors, Rachel Crothers, Anne Crawford Flexner and Maurice V. Samuels, were elected. Channing Pollock presided at the meeting in the absence of Augustus Thomas.

## EAST-WEST PLAYERS IN BILL

The East-West Players presented "Winter and Night" by Sholem Asch, "The Shadchen's Daughter" by Abraham Reisin, and "Pawns" by Perceval Wilde at the Lenox Little Theater this April 4, 5 and 6.

## GIRL LOST 24 YEARS, FOUND DEAD

As strange a story of the stage as ever provided an imaginative playwright with material for a gripping drama has developed through the tragic death of Cathleen H. Clifton, for many years a member of the Hippodrome company, in a fire at her boarding house, in West Thirty-eighth Street, on March 29. The fact has been revealed that Miss Clifton was in reality Cathleen Albertson, whose disappearance from her home in Poughkeepsie twenty-three years ago, caused a sensation in that city at the time. The girl's parents, Mr. and Mrs. John H. Albertson, of No. 54 Columbia Street, Poughkeepsie, who during all the years of the girl's absence have never interrupted their search for her, identified the body at the undertaking establishment of Frank E. Campbell.

Miss Clifton was born in Poughkeepsie thirty-seven years ago. Her father was a stage carpenter, and he said yesterday that Cathleen spent much of her time as a child at theaters with him. While a student at school, the girl broke down from overstudy and was sent to Vassar Hospital. The day she was discharged from that institution she disappeared, and it always was believed that she had gone away with a traveling theatrical company which had been playing in Poughkeepsie at the time.

A search was begun. The police all over the country were furnished with descriptions of her, and her parents engaged private detectives and spent a small fortune trying to get trace of her. The girl, however, had completely disappeared, and not until the aged parents gazed on her dead body had they ever seen or heard from her since she left Poughkeepsie.

William G. Stewart, of the Hippodrome, as soon as he heard of the girl's death, set out to trace her past. The police were called in and they communicated with Vassar Hospital. The name Cathleen furnished a clue, and Mr. and Mrs. Albertson were notified. They came to New York immediately and identified the body beyond any doubt as that of their daughter.

## HENDERSON PLAYERS

The Henderson Players will give a series of four performances at the Bramhall Playhouse. The first will take place on Friday night, April 12, when a program consisting of "The Proposal," a one-act play by Vernon Radcliffe; "Brushwood," a pantomime by Agda Granberg; "The Dragon's Claw," a Chinese playlet; and "The Return to Mutton," a two-act play by James N. Rosenberg, will be presented. The players are under the direction of Alfred E. Henderson.

## CONROY NOT CALLED IN DRAFT

Contrary to a current report, Frank Conroy, director of the Greenwich Village Theater, has not been called in the present draft, and the theater is continuing without interruption with "Pan and the Young Shepherd" as the present attraction.

## TO BUILD TRAVELING THEATER

The P. Dodd Ackerman studios have offered to build the miniature traveling theater to be used by the Stage Women's War Relief during the forthcoming Liberty Loan Drive. No expense will be spared by these artists, it is announced, to make the theater complete, and it will visit the most crowded sections of the city each day, with well-known members of the profession delivering speeches in behalf of the loan.

Katherine Emmett, chairman of the Liberty Loan Committee for the Stage Women's War Relief, has arranged to devote special days to prominent actors and actresses in the miniature stationary theater, which will be built in front of the Public Library. There will be Julia Arthur Day, Shelley Hull Day, Houdini Day, William Hodge Day, and numerous others.

## "MISS 1917" OWES \$358,461

Schedules in bankruptcy filed March 28 by the Century Amusement Corporation, producers of "Miss 1917," show total liabilities of \$358,461, with \$83,871 assets.

The largest creditor mentioned is William K. Vanderbilt, who holds a secured claim against the bankrupt company for \$199,991 for moneys advanced.

Other large creditors and claims are: Lew Fields, \$36,750; the New Theater Company as landlord of the bankrupt, \$41,501; Victor Herbert, \$6,400; Irene Castle, \$4,500; Elsie Janis, \$225; Lucille's \$10,857; F. Ziegfeld, Jr., \$859; and Flore Revalles, \$2,500.

Most of the performers and stage hands have been paid, an order for their compensation having been entered immediately upon the institution of the bankruptcy proceedings.

## CARTER, MAGICIAN, AT BELMONT

Carter, magician, opened his engagement at the Belmont Theater, formerly the North, last Friday night. This is said to be the first time in a decade that a magician has been seen in a Broadway house, and the first time ever that a performer of the legerdemain has appeared in the Longacre section. Carter has been touring the world during the past eight years. His performance will be reviewed in next week's issue.

## NEW PLAY FOR ROCK AND WHITE

William Rock and Frances White, who closed their engagement at the Fulton Theater Saturday night, have signed a contract by which they go under the management of Elliott, Comstock and Geat. At the end of this week they also will withdraw from the cast of the "Ziegfeld Midnight Frolic" in order to rest before beginning rehearsals in a production arranged for them by their new managers.

Wilbur Mack is presenting Millie Butterfield in vaudeville in a war playlet called "The Slacker." The act is in the nature of recruiting propaganda.

## KOSLOFF AT THE PALACE

Russian Dancer in New Offering—Rooney and Bent and Others

Theodore Kosloff, Russian dancer, returns to the Palace Theater this week with his company. Coloring of Leon Bakst, music of Borodin, Stravinsky and the elder masters, and registration in dance of all the emotions, go to make up Kosloff's offering. Formerly premier danseur at the Imperial Theater, Petrograd, and the Imperial Theater, Moscow, Kosloff ranks as a supreme exponent of the art of Russian dancing.

But Rooney and Marion Bent have a novelty in the shape of a satirical playlet called "Over Here," written by Samuel Shipman and Clara Lipman (Mrs. Louis Mann), who are doing much good work for vaudeville this season. Rooney and Bent have heretofore been identified with song and dance and rapid-fire conversation but in "Over Here," they are legitimate comedy players. Herman Timberg and his dancing violin girls are being held over for a second week in "Viol-Inn." Timberg is a musician of high attainments who is deliberately eccentric to accentuate his effects.

Nellie and Sara Kouns, the sister singers, remain for their fourth and last week. Ben Welch performs his famous Hebrew character sketches. Collins and Hart present a new version of their side-splitting burlesque acrobatic act and the Boganny Troupe offers a melange of laugh-making stunts.

## ANNIVERSARY WEEK AT THE HIP

This is anniversary week at the Hippodrome. A special programme will be staged on Sunday evening, April 14, in which the Army, the Navy and the Stage Women's War Relief will participate, and there will be a street parade on Friday. Because the country is at war it was intended that this latter function should be discontinued this year until the suggestion was made by Frederick E. Allen, State Commissioner of the War Savings Committee, that the Hippodrome place its organization at the disposal of the United States Treasury activity, and so the entire Hippodrome forces with the staff, company, elephants, horses and all will add its strength to the military and naval features provided by the War Thrift Committee for a big public street demonstration on Friday at noon.

## APPEAL FOR STAGE ACCESSORIES

An appeal has been issued by Mrs. George J. Gould of the Mayor's Committee of Women on National Defense, for donations of costumes, wigs, grease paint and other theatrical properties or funds to obtain these articles for the boys in the camps. Mrs. Gould is the Chairman of the Entertainment Committee, and the men who are soon to sail for France have appealed to her for articles which may be used in the theatricals arranged by them. Contributions may be sent to Mrs. Gould, 857 Fifth Avenue.

## CASTLE'S CLOTHES DONATED

Mrs. Irene Castle has donated to the Red Cross clothing drive the extensive wardrobe of her husband, the late Capt. Vernon Castle of the Royal Flying Corps, who was killed recently on the aviation field at Fort Worth, Tex. In the bundle she sent to the receiving depot, 24 West Thirty-ninth Street, were eleven suits, five dressing gowns, twenty-four negligee shirts, twelve pairs of shoes, two pairs of dancing slippers, twenty-four khaki shirts and many suits of silk underwear, pajamas and socks.

## GAMUT CLUB CLOSES CAMP TOUR

The Gamut Club unit of the Stage Women's War Relief Entertainment Committee has finished a four days' tour of camps and naval bases in the vicinity of Philadelphia and through southern New Jersey. The workers in the unit, volunteers of the stage who contributed their services as entertainers, included Jefferson de Angelis, Percy Haswell and company, Edna West, Grace Goodall, and Muriel Pollock.

## FOREIGN RIGHTS SOLD

The dramatic rights to "Twin Beds," the farce by Salisbury Field and Margaret Mayo, have been sold for Japan and Denmark. The production of the farce in England was announced recently for March 30.

## NEW THEATER FOR BROADWAY

A six-story fireproof theater and office building is to be erected at 1649 Broadway, southwest corner of Fifty-first Street. The contract has been awarded to the Longacre Construction Company. The building will have facades of face brick, limestone and terra cotta.

## MEGRUE'S PLAY FOR CAMPS

Rei Cooper Megrue has given the War Department Commission on Training Camp Activities permission to produce "It Pays to Advertise" at the various training camps without royalties.

## THE BROADWAY TIME TABLE

FOR WEEK ENDING APRIL 13

Theater	Play	Date of Production	Number of Performances
Astor	Fancy Free	April 11	4
Belasco	Polly With a Past	Sept. 6	273
Bijou	The Squab Farm	Mar. 13	37
Booth	Seventeen	Jan. 21	96
Broadhurst	Maytime	Aug. 16	328
Casino	An American Ace	April 2	7
Century	Chu Chin Chow	Oct. 22	212
Cohan	Toot! Toot!	Mar. 11	40
Cohan and Harris	A Tailor-Made Man	Aug. 27	292
Comedy	Mrs. Warren's Profession	Mar. 11	40
Cort	Flo-Flo	Dec. 20	145
Criterion	Happiness	Dec. 31	133
Eltinge	Business Before Pleasure	Aug. 15	288
Empire	The Off Chance	Feb. 14	69
44th Street	Hearts of the World (film)	April 5	17
44th Street Roof	A Pair of Petticoats	Mar. 18	32
48th Street	Man Who Stayed at Home	April 3	13
Fulton	Lovers' Lightning	Mar. 25	24
Gaiety	Sick-a-Bed	Feb. 25	56
Globe	Jack o' Lantern	Oct. 16	206
Harris	Her Country	Feb. 1	60
Henry Miller	Fountain of Youth	April 1	16
Hippodrome	Cheer Up	Aug. 23	404
Hudson	Nancy Lee	Apr. 9	7
Lexington	Success	Jan. 28	73
Liberty	Going Up	Dec. 25	138
Longacre	Yes or No	Dec. 21	133
Lyceum	Tiger Rose	Oct. 3	228
Lytic	Over the Top (film)	Mar. 31	27
Maxine Elliott	Eyes of Youth	Aug. 22	281
Morocco	Lombardi, Ltd.	Sept. 24	238
New Amsterdam	The Rainbow Girl	April 1	16
Park	Seven Days' Leave	Jan. 17	101
Playhouse	Little Teacher	Feb. 4	80
Plymouth	Hedda Gabler (rev.)	April 8	8
Princess	Oh, Lady! Lady!	Feb. 1	85
Punch and Judy	April	April 6	9
Republie	Parlor, Bedroom and Bath	Dec. 24	141
Shubert	The Copperhead	Feb. 18	66
39th Street	A Cure for Curables	Feb. 25	56
Vanderbilt	Oh, Look!	Mar. 7	44
Winter Garden	Sinbad	Feb. 14	76



## NEW YORK THEATERS

**Playhouse** 48th, E. of B'way  
Phone Bryant-2628  
Evs. 8.30. Mats. Wednesday & Saturday 2.30  
COHAN AND HARRIS, Present

**THE LITTLE TEACHER**

A Comedy Drama, by Harry James Smith,  
author of "A Tailor-Made Man."  
**MARY RYAN**

**WINTER GARDEN** B'way and 50th  
Phone 2330 Circle  
Evs. 8. Mats. Tuesday, Thursday and Saturday 2

**AL. JOLSON****"SINBAD"**

**SHUBERT** 44th W. of B'way. Phone 9439  
Bryant. Evs. 8.15. Matinees.  
Wed. & Sat. 2.15.

**LIONEL BARRYMORE****THE COPPERHEAD**

BY AUGUSTUS THOMAS

**Broadhurst** Theatre, 44th St. W. of B'way.  
Phone 64 Bryant. Evs. 8.00.  
Matinees Wed. & Sat. 2.00.

**A PLAY WITH MUSIC****MAYTIME**

With CHARLES PURCELL  
and PEGGY WOOD & WILLIAM NORRIS

**Booth** Theatre, 45th St. W. of Broadway.  
Phone Bryant 6100. Evs. 8.30  
Matinees, Wed. & Sat. 2.30.

**BOOTH TARKINGTON'S SEVENTEEN**

A Play of YOUTH and LOVE and SUMMERTIME

**39th St.** Theatre, 39 B'way. Phone 413  
Bryant. Evs. 8.30. Matinees  
Wed. & Sat. 2.30.

MR. LEE SHUBERT Presents

**WILLIAM HODGE**

In His Best Comedy

**"A CURE FOR CURABLES"**

**Casino** B'way and 39th St. Phone 3846  
Greene. Evs. 8.30. Matinees.  
Wed. & Sat. 2.30.

**THE BIG PATRIOTIC MELODRAMA****AN AMERICAN ACE**

By Lincoln J. Carter  
PRICES 50c to \$1.50

**Maxine Elliott's** Theatre, 39th E.  
Evs. 8.30. Matinees Wednesday & Saturday 2.30

**EYES OF YOUTH**

With JANE GREY and Original Cast

**BIJOU** Theatre, 45th St. W. of B'way  
Phone Bryant 430. Evs. 8.15  
Mats. Wed. & Sat. 2.15.

**THE SQUAB FARM**

A Comedy By

**FREDERIC and FANNY HATTON**

**MOROSCO** 45th St., West of B'way.  
Evs. at 8.30. Mats. Wed. and Sat. at 2.30.

Oliver Morosco's Laughing Sensation

**LOMBARDI, LTD.**

With LEO CARRILLO

SEATS 10 WEEKS IN ADVANCE

Biggest Comedy Hit in Years

"None can afford to miss it—  
all can afford to go"

**"CHEER UP!"**

Management  
**CHARLES DILLINGHAM**

AT THE  
**HIPPODROME**

Greatest Success Ever Known.  
Staged by E. H. Bernside  
Seats 6 Weeks Ahead

## NEW YORK THEATERS

**EMPIRE** B'way and 40th St.  
Evs. at 8.15. Mats. Wed. and Sat. at 2.15.  
CHARLES FROHMAN Presents

**Ethel Barrymore**

IN THE NEW COMEDY  
BY R. C. CARTON

**THE OFF CHANCE**

**LYCEUM** 45th St. and Broadway.  
Evs. at 8.30. Mats. Thurs. and Sat. at 2.30.

DAVID BELASCO Presents

A Play of the Great Northwest by Willard Mack

**Tiger Rose**

**BELASCO** West 44th St. Evs. at 8.30. Mats. Thurs. and Sat. at 2.30.

DAVID BELASCO presents

**POLLY WITH A PAST**

A Comedy by George Middleton and Guy Bolton.

**Cohan & Harris** B'way & 45th St.  
Evs. at 8.15. Mats. Wed. & Sat. 2.15.

Cohan & Harris Present

Funniest Comedy of Recent Years

**A TAILOR-MADE MAN**

a new comedy by Harry James Smith  
with GRANT MITCHELL

**GEO. M. THEATRE**, 43d Street and  
**COHAN** B'way. Evs. at 8.30. Mats.  
Wed. and Sat. at 2.30.

LAST WEEK

**TOOT-TOOT!**

April 15

MME. FISKE in "SERVICE"

## NEW YORK THEATERS

**New Amsterdam** Theatre, W. 42d St.  
Evs. at 8.15. Mats. Wed. and Sat. 2.15.  
Klaw & Erlanger's New Musical Play

**THE RAINBOW GIRL**

Book and Lyrics by Renold Wolf. Music by Louis F. Hirsch. Staged by Julian Mitchell and Herbert Greenham.

**REPUBLIC** West 42nd St. Evs. at 8.30. Mats. Wed. and Sat. at 2.30.

A. H. WOODS PRESENTS

**PARLOR, BEDROOM and BATH**

By C. W. BELL and MARK SWAN.

With FLORENCE MOORE and JOHN CUMBERLAND.

**ELTINGE** West 42d St. Evs. 8.30  
Matinees Wednesday and Saturday, 2.30.

A. H. WOODS PRESENTS

**BUSINESS BEFORE PLEASURE**

With BARNEY BERNARD and ALEXANDER CARR

By MONTAGUE GLASS AND JULES SCHECT GOODMAN

**Liberty** Theatre, W. 42d St. Evs. at 8.30. Matinees Wednesday and Saturday at 2.30.

COHAN & HARRIS PRESENT

**GOING UP**

BIG MUSICAL HIT

Book and Lyrics by Otto Harbach and James Montgomery.  
Music by Louis A. Hirsch.

**GAITY** Broadway and 46th Street  
Evs. 8.30. Mats. Wed. and Sat. 2.30.

KLAW & ERLANGER PRESENT

**SICK-A-BED**

The Biggest

Laugh Maker in Town

BY ETHEL WATTS MUMFORD

## COL. T. ALLSTON BROWN

Col. T. Allston Brown, widely known stage historian, died April 2 in the home of his niece in Philadelphia after an illness of more than a year. He was eighty-three years old. In the earlier part of his career, Colonel Brown was the advertising agent for several cruises, and was in 1860 manager of the famous Blondin, who crossed Niagara Gorge on a tight-rope.

During his long connection with the stage, Colonel Brown was editor of several dramatic publications. In 1858 he founded *The Teller*, in Philadelphia, a weekly paper devoted to the theater, and was dramatic editor of the *New York Clipper* from 1864 to 1870. From 1870 to the time of his retirement, Colonel Brown was the manager of a dramatic agency in New York. At one time he was the manager of Dion Boucicault.

Colonel Brown's first book, which appeared in 1869, was entitled "History of the American Stage." His last book, "History of the New York Stage from 1732 to 1904," is said to be one of the most complete accounts of the development of the stage in America that has been written.

## PLAYERS ENGAGED

Dorothy Londoner, daughter of the late Wolf Londoner, a Colorado pioneer, and Mayor of Denver twelve years ago, has been engaged for the Weber and Fields production.

Clifton Webb, Victor Morley and Scott Welsh have been engaged by the Shuberts for the musical production, "The Gay Latherie."

Weber and Fields have engaged June Walker for the part of Laura in their forthcoming production of "Back Again." Miss Walker was understudy for Francis White in "Hitchy-Koo" last season.

Frederick Burton has been engaged for one of the principal parts for Weber and Fields's forthcoming production of "Back Again."

## THE MIRROR BOOK SHELF

"ARTISTS' FAMILIES," a comedy in three acts, by Eugene Brieux. Translated by Barrett H. Clark; introductory by J. H. Crawford. Doubleday, Page and Company, New York, Garden City. In its present form this play is dedicated to the reading public only, and no performance of it may be given except by special arrangement with the owner of the acting rights, who may be addressed in care of the publishers. It is one of the Drama League series of plays published by Doubleday, Page and Company.

FILM FOLK, by Rob Wagner. The Century Company, New York.

The ninety million people—if that is anywhere near the number that "takes in the movies" every day and night in this country—may think that they know something about how the work is done; something about the sort of life the film players live when they are at work or waiting to be "shot." If these ninety million have not yet read "Film Folk," by Rob Wagner, they have a lot to learn. The style is rollicking, full of "go," and tickles. It is interspersed with more amusing anecdotes than one can find in the funny columns of the daily press, or in all of the alleged humorous publications that are stacked up on the news stands. Scattered here and there through the 356 pages are illustrations of notable film folks and the situations wherein they film. It is a book brimful of life matter. If you are a film folk, on or off, it will repay you to read Rob Wagner's book. It costs two dollars the book.

## DEATH OF RICHARD MANSFIELD

Richard Mansfield, 2d, son of the late Richard Mansfield, the actor, died on March 4 at the United States Aviation Camp in San Antonio, Texas, from spinal meningitis. He was christened George Gibbs Mansfield, but assumed his father's name a few years ago when he decided to follow a stage career.

Young Mansfield was in his twentieth year. He received his early education in France, where he spent several years, and early displayed an aptitude for the stage that led him upon several occasions to quit school to take up amateur acting.

After the United States entered the war young Mansfield tendered his services to his country. A few weeks ago he enlisted in the regular army and was assigned to duty in the aviation section, and a few days later left for training in Texas.

Many expressions of sorrow have been uttered by the theatrical world over the death of Richard Mansfield, 2d. The dramatic profession is to be deprived forever of the presence of one who by birth, instinct and inclination would have carried forward, in all likelihood, the distinguished traditions of a great theatrical family.

The grandson of Madame Rudersdorf, a noted prima donna of her day in Europe, the son of Richard Mansfield and Beatrice Cameron Mansfield, whose place in the history of the American stage needs no classification, the boy from his earliest youth was all for the theater and for the career which was his by inheritance.

He had appeared in many amateur performances. Later he enrolled as a dramatic student in the School of Applied Design of the Carnegie Institute, Pittsburgh, where, it is said, he showed unusual talent for the stage.

## DEATHS

CHESTER.—Mrs. Sam K. Chester, who retired from the stage thirteen years ago after being an actress for fifty years, died April 2 at the Actors' Fund Home. She had appeared in support of Maggie Mitchell, who died recently. She was born in Baltimore, and made her first stage appearance at the Baltimore Museum at the age of 14. Later she played with many prominent stage folk. Her husband, a retired actor, who survives her, lives at the Actors' Fund Home.

DICKERMAN.—Goodwal Dickerman, actor, vocalist and dramatic instructor, died at the South Side Hospital, Omaha, Friday, March 22, of septic infection from an abscess. Mr. Dickerman was well known all over the United States. At one time he was a member of the Walter Savage Comic Opera company, and played character parts in the "Country Chairman" and "Peggy From Paris." He located in Omaha about ten years ago and organized the Dickerman School of Dramatic Art and Singing.

HALPREN.—Lillian Halpren, whose stage name was Gloria Gray, an actress, who had been playing an ingenue role in "The Show of Wonders," died March 4 at Walla Walla, Wash., according to word which reached her sister, Suzanna Halpren, of 200 West Fifty-fourth Street. Miss Halpren was 18 years old, the daughter of a Russian banker of this city.

TURNER.—Otis Turner, actor, stage director and motion picture director, died on March 28 at his home in Hollywood, Cal. He began his theatrical career at the age of eighteen and won reputation as a stage director, serving under Henry W. Savage and Charles Frohman. Among the most successful plays that he staged were "The College Widow" and "The Two Orphans." He turned to the motion picture field about eleven years ago and was associated with Universal, Selig, Fox and other motion picture companies as a director. He was fifty-five years old.



# NEWS OF STOCK PLAYS AND PLAYERS

## TALENT IN NEW ENGLAND

Two Favorites Who Are Doing Their Bit in Pushing Business Across

Right: Jane Salisbury, leading woman at the Empire Theater, Salem, Mass. Left: Ida Maye, ingenue of the Hyperion Players, New Haven, Conn.

Miss Salisbury, although young in both appearance and years, has run the gamut of theatrical experience; has played in stock, on the screen, and in the legitimate. She went on the stage when quite young and the foundation for her later success was laid with such famous stock com-



IDA MAYE

panies as Woodward's, Bonstelle's and others. She became leading woman for



JANE SALISBURY

John Mason, Guy Bates Post, in "Omar the Tentmaker," and others. She also played Meg in the production of "Little Women." She was with the Universal Company in pictures for a short time, but soon deserted them for her first love—the stage. This is her second season with the Empire Players, and she is immensely popular. Miss Salisbury is most attractive in appearance and manner and she possesses the rarest gift of all—personality.

Ida Maye joined the Hyperion Players in New Haven, Conn., several weeks ago, and owing to her talent and youthful vivacity gained immediate popularity. She is young and has attractive personality.

## HAVERHILL'S PLAYWRIGHT

A One-Act Playlet Entitled "The Hound" by Paul Winchell Whitcomb

A brief announcement was printed in last week's Mirror of the premier in Haverhill, Mass., of "The Hound," a one-act drama by Paul Winchell Whitcomb, a young man of Haverhill.

Mr. Whitcomb has been interested in the stage for years, and he has even had professional experience with summer theatricals in and about Boston. His technique is sound, his character development is logical, his dramatic sense is keen, and his dialogue is both fitting and clever.

The plot of the one-act drama is not exceptional, but its treatment is. The story is of an outlaw, called "The Hound," who has by trickery taken from the hero the affection of the girl whom he loves. The hero comes upon the outlaw and the girl in a western saloon, but pays little attention to them, but seating himself at the piano of the saloon he plays a song full of tender memories for both himself and the girl. Comments are made on the beauty of the song, and the hero is led to tell the story beneath the song. He relates how a girl had shattered his ideals and how in desperation he had turned to drink. After the story the climax of the play comes swiftly. A quarrel arises between "The Hound" and the hero, and "The Hound" is shot. Because he was an outlaw the hero goes unpunished, and he and the girl are reunited.

"The Hound," played by Walter Scott Weeks, Walter Gilbert assisting as the hero, Ione Magrane is charming as the girl, and James J. Hayden as Tony, at whose saloon in Topaz, Nevada, the action takes place on New Year's eve, is most versatile.

INSERTELL.

## OPENING IN MOOSE JAW

MOOSE JAW, CAN. (Special).—The Permanent Players, owned and headed by James Blaine, have opened a successful season of stock at the Orpheum Theater, Moose Jaw, Sask., Can., after closing twenty weeks of stock at the Empire, Saskatoon. Mr. Blaine is in his third season of stock in this part of Canada. This popular actor-manager, with Mr. Eccles, manager of the Moose Jaw house, is going to use the latest off Broadway opening in "A Pair of Sixes." The company includes Rita Elliott, Etta Delmas, Kathleen Taylor and Mrs. Sophia Dean, with Jack Milton, Joe Lawlis, Mr. and Mrs. Donald Gray, Hobart Hall and James Blaine.

## STOCKS ON THE JERSEY BLUFFS

"Mile-a-Minute Kendall" at Union Hill—"Help Wanted" in Hoboken

UNION HILL, N. J. (Special).—The B. F. Keith Players at The Hudson Theater, week of April 1, appeared in splendid advantage and capacity business in "Mile-a-Minute Kendall," a comedy drama in three acts by Owen Davis. The production greatly amused the spectators and sent them all home well satisfied both with the play and the company. Stage Director, Edwin H. Curtis, used excellent judgment in casting his people and as a result all were able to put forth the best there was in them and the acting was a credit to all concerned. Dorothy Shoemaker, the talented and versatile leading woman of the company never appeared more charming and delightful as she did in this production as Joan Evans, a very sweet and lovable country girl. She acted her role with her usual customary charm and feeling and by so doing made Joan the kind of a girl that would make a good wife for any man. Jack Roseleigh as Jack Kendall had a most congenial role and gave a delightful performance. Joseph Lawrence was eminently satisfactory in the part of Jim Evans, a miserly and cold-hearted inn-keeper. Stewart Wilson, the popular and well-liked second man of the company was very amusing as Eddie Semper, a country youth who imagines he is a fly-boy. Aldrich Rowker was immense as Judge Weeks, a country squire. Elizabeth Ross, who as Amelia, a gloomy pessimistic house maid, did as fine a bit of character work as has ever been seen here. She sank her identity in her role so well that very few of her many admirers recognized her at first. Richard Roberts did very good work as Morton Kendall. Stewart Robbins, who by his clever work ever since he joined the company in the early part of the season has indeed proven to be a very valuable member of the cast and again this week registered a big hit as Philip Lund. Betty

Brown as Beth was delightful, as was Jessie Arnold as Rose Howard. Ethel Blunde as Jack's mother was very sincere and natural. Week 8, "The Girl Outside," a new play of the underworld by Vincent S. Lawrence.

HOBOKEN, N. J. (Special).—"Help Wanted," a drama that shows the pitfalls that lie in the path of innocent girls, who seek employment in the offices of a certain class of employers was the attraction week April 1 by The Strand Stock Company to very large and satisfactory business. The play is written by Lack Lait and it teaches a lesson which every young girl should learn. It deals with a stenographer who is good as well as pretty. Her employer, a married man, seeks to ruin her but is foiled by the purity of the girl and the love of a good man, her employer's son. She weeds the latter and all ends happily. Howard Chase, the gifted leading man of the company, did excellent work in the part of Jack Scott, Jr. He acted with much force and won well deserved applause. Miss Dorothy Howard, as the girl stenographer, gave a splendid performance. She was girlishly sweet and natural and won the sympathy of all. William E. Blake as Scott, Sr., the wealthy man who preyed upon young girls, played his part brutally real and effective. He made such a cold-blooded and polished villain that the audience almost wanted to hiss him. Jeanette Fisher as Miss Wiggins, the sophisticated young woman who knew all about the evils of the world as well as the villainy of her many former employers was excellent. Others in the cast who did satisfactory work were: Robert A. Reed, Emmett O'Reilly, Miss Daniels, Camille Lewis, Claire Duane and Director Ivan Christy. Week 8, "Baby Mine," with many of the leading Broadway releases to follow.

CHARLES A. BITTIGHOVER.

## "TRILBY" IN ST. PAUL

ST. PAUL, MINN. (Special).—Naturally, when Irene Summerly reappeared before Shubert patrons as leading woman of the stock company at that theater, the applause that greeted her was of the overwhelming sort. As Du Maurier's barefooted heroine, Trilby, she gave a sincere, convincing performance. Guy Durrell never sunk his identity more completely into a character than he did as Svenstal. "Trilby" was followed by "All the Comforts of Home," in which comedy honors went to Edward Arnold as Hastings and Earl Lee as Tom McDow. Irene Summerly's sense of modesty forbade her wearing tights as Fifi Oritanski, so she appeared in a low-necked, short-skirted affair instead. "Kindling," in which Miss Summerly surpassed all previous efforts as Maggie Schultz, was the bill, March 17-23. Edward Arnold deserves special praise for his unusually fine portrayal of Schultz, and Dorritt Kelton was seen at her best as Mrs. Bates. "Be a Good Fellow," a farce with songs, by Ralph Moody, March 24-30, proved excellent entertainment. Nearly every one in the company had an opportunity to sing. The audiences could not get enough of Earl Lee's "There's Nothing Slow About the Irish" and Mr. Sullivan's "Just Every Day Love for Mine." Ralph Moody has a surprisingly good singing voice, heard to particular advantage in several numbers sung to his sweetheart, one of which was quite an Olcottian waltz swing to it. His duet with Irene Summerly, "Honey, I'm in Love With You," was also a decidedly fetching number. One would never think Dorritt Kelton possessed the wide range she does until hearing her sing. Her top note is marvelous and really occasions considerable wonderment. Edward Arnold should be in grand opera. His number, "Oh, What a Lovely Dream," was one of the "screams" of the show. Furthermore, Arnold contributed the best bit of acting in the piece as a perennial "sonse." "East Lynne" March 31-April 6; "Lena Rivers" April 7-13.

JOSEPH J. PEISTER.

## BURKE'S NORTHAMPTON PLAYERS

NORTHAMPTON, MASS. (Special).—The Northampton Players, under direction of Melville Burke, presented "The Correspondent," week April 1, which was well handled by the company. Jack Amory was given a warm welcome upon his return to the cast and William Everts made a favorable first impression. Mr. Burke spoke on the municipal theater, selection and reception of plays, audience and support at the weekly luncheon of the Kiwanis club April 1. Mr. Burke also is on the list of speakers ahead for the spring meetings of the People's Forum at the theatre on Sunday evenings. Others on the list are Edward L. Guillick, of Brookline; Miss Jane Adams, of Chicago; Frederick Almy, of Buffalo; President Mary Wooley, of Mt. Holyoke College; Prof. Charles Zuehlke, Mr. Walter S. Cowling, of Boston, and Dr. Anna Howard Shaw.

MARY BREWSTER.

## "ROSE MAID" AND "SWEETHEARTS"

MONTREAL (Special).—In "The Rose Maid," the musical comedy stock at the Orpheum strengthened the good impression that they made in "Fire-Fly" the first week of their engagement, March 18. Miss Webber again scored in the leading role, and Marjorie Pringle, a young Canadian artist, pleased as the Princess Hilda; Estelle Newton is becoming a great favorite here, and May Kilgoyne, both as a singer and an actress, did capital work; Mr. Duffy as the Duke of Haverester had a role that fitted him well; Harry Short as Sir John Portman kept the fun going, and George Shields, Ben Mulvey and Fred Von Riken were excellent as the three lean sharks. Eugene Briceau's divorce play, "Le Berceau," was produced at the Canadian National and proved an interesting problem drama. Mlle. Vbery as the wife, Laurence, did fine work, and the principal male roles were in the hands of M. Scheler and M. Pelletier. A one-act prize play, "Ninnette," terminated the performance.

The musical stock was seen to advantage in "Sweethearts," week March 25. Florence Webber as the Princess Sylvia again scored; she is proving a great favorite here. Harry Short gave an amusing sketch of the papa of the White House; J. Humbird Duffy was the lover of the princess and did well, and Estelle Newton was charming and vivacious as the milliner turned laundress pro tem.

W. A. TREMAYNE.

## "SEVEN CHANCES" IN NEW HAVEN

NEW HAVEN, CONN. (Special).—Hyperion Theater: "Seven Chances" sent every one of the big audience home happy, April 1. If anybody did not go home happy it was because there was something wrong with somebody. The play received a one-hundred-per-cent presentation at the hands of the Hyperion Players. Of course, Alfred Swenson was Jimmy; and, of course, he was an altogether excellent Jimmy. Jane Morgan as Anne was very good as ever. Russell Fillmore had a huge opportunity as Meekin, and made a huge success of it. To Frank Thomas goes the difficult acting honors as Garrison. In Act 3 he was particularly convincing. Ida Maye did some charming bits as Irene. Louise Farnum, in a small role, did her usual stellar work, as did De Forrest Dawley. Emmy Martin deserves a special notice all her own for her interpretation of the romance-loving Lily. Ethel Robbins as Peggy was very sweet. Arthur Griffin, Charles Andre, Janet Mansfield, Dolores Leon, Miss Boniface, and Cecil Bowser completed a capable cast. The gowns worn by all of the women were charming. The production was under the direction of Harry Andrews. Lorie Palmer, a popular member of the company, is quite ill at her home on College Street. She was resting comfortably at last reports, and hopes to be in the cast in a week or two.

HELEN MARY.

## "VERY GOOD EDDIE" IN SALEM

SALEM, MASS. (Special).—In great contrast to "Camille" of the previous week, "Very Good Eddie" held forth at the Empire Easter Week, and as Mr. Katzes prophesied, it proved a veritable "Knock-out." "Eddie" is a clever and enjoyable little comedy with some exceedingly catchy music and while most of the Empire Players will never be opera stars, they put over an occasional musical show remarkably well. Julian Moa was Eddie Kettle and Jane Salisbury was Mrs. Darling. They were both fine in the unaccustomed roles and their singing of Babes in the Wood was really charming, as the prolonged applause testified. Elmer Thompson as Dick Rivers and Florence Hill as Elsie Lilly were encored repeatedly. Miss Hill sang a patriotic song, "After the War is Over," that brought down the house. David Baker scored a hit as the hotel clerk and displayed unexpected talents in the dancing line that brought much applause. Priscilla Knowles as Mine Matropna was most successful. All in all, the production was an excellent one and deserved the applause and enthusiastic comment of the audiences. Packed houses were the rule throughout the week. "Playthings," 8.

DOROTHY BENNETT.

## "IN WALKED JIMMY," ELMIRA

ELMIRA, N. Y. (Special).—The Gibson Stock Company gave a happy production of "In Walked Jimmy" at the Mozart Theater, April 1-6, to good business. John Lorenz was capital in the title role and pleased greatly. Rita Davis, as Della Dunn, carried off feminine honors, playing the droll part in most convincing fashion. Hazel Burgess did well as Kitty Blake; Dan Maloy was a humorous Bobby Day and made much of the role; Edward McMillan gave a finished interpretation of the part of John Trellavan; James Dillon showed a new side as Hiram Higgins and contributed much; Millie Freeman won approbation for her work as Helen Bartlett; Frank Dufrane was a strong Billy Blake; and Stuart Beebe, Bessie Sheldon, Ruth Van and Constance Lee did well in smaller parts. "What Happened to Jones," 8-13.

Arthur Dunn, Home and Wagner, Tounelle Trio, "The Blatte Revue," Herz and Fairman and Deodatta drew capacity to the Majestic, 1-6. The recent features William S. Hart, Clara Kimball Young and Bert Lytell; the Colonial, Viola Dana, Anita Stewart and Earle Williams; the Amusa, Corinne Griffith, Mabel Normand and Herbert Rawlinson. J. MAXWELL BEERS.



## Attention to Stock Managers

There are two great plays that will be released for stock immediately after the original company shall have played any stock city

THEY ARE TWO OLIVER MOROSCO SUCCESSES

## "The Brat" "Upstairs and Down"

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By FREDERIC and FANNIE HATTON

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FRANKLYN UNDERWOOD

General Manager for Oliver Morosco

Morosco Theatre, New York

### VIRGINIA BRISSAC'S NEW FIELD

SAN DIEGO, CAL. (Special).—"It Pays to Advertise" was presented by Virginia Brissac and company during Holy Week, and proved a record breaker. Miss Brissac and her company have made a decided hit in San Diego, and it is quite evident that they are here to stay. The leading characters were in the hands of Wedgewood Nowell, Paul Byron and Mild Markey, and all did praiseworthy work. As Ambrose Peale, the advertising agent, Mr. Nowell achieved a success. Paul Byron was cast as the son of the soap king, and gave a splendid portrayal of the character. Miss Markey was seen for the first time in a leading role, that of Mary Grayson, and is deserving of much praise. Miss Brissac gave a very finished performance of the small character of the Comtesse de Beaurien, and also wore some very attractive gowns. Edwin Scribner as the soap king was very convincing. The rest of the company, which included Dorothy Cluer, Brady Kline, Jean Walker, William C. Walsh, Emmett Sheridan, and Robert La Londe, were all well cast. Wallace Pike gave a tenor solo between the second and third acts that was very pleasing. The play was well staged, as are all of the Brissac productions. "Wildfire" will follow. Will Archie in the cast. A novel advertising stunt was arranged by the management for the week, in which all of the leading merchants paid for space in the daily press and entrusted Miss Brissac with the writing of the ads. Miss Brissac made good, and it is said that by remaining on the stage she is depriving the merchants of a real press agent.

MARIE DE BEAU CHAPMAN.

### "ST. ELMO" IN ST. JOSEPH

ST. JOSEPH, MO. (Special).—"St. Elmo" was the offering by the Dubinsky Bros. Stock company, Mar. 24-30. Ed Dubinsky gave a very realistic and convincing portrayal of a man embittered against the world by the perjury of a woman and won back to his faith in humanity by the sweetness of another. His acting of the part of St. Elmo deserves special mention. A remarkable bit of character work was that of Wallace Grigg as Rev. Mr. Hammond. This young actor, whose age is indicated by the fact that he is now awaiting his call to the colors, plays the part of the aged and feeble old minister in a way to make the part wonderfully real, and a fine addition to his list of successes in young parts. Dick Elliott was excellent as Nags, a Japanese servant, as was Eugene Phelps as Clinton Allston. Business fair. "Cheating Cheaters" followed.

JOHN A. DUNCAN, JR.

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### STOCK ACTIVE IN OAKLAND

OAKLAND, CAL. (Special).—Seldom have the Bishop patrons been accorded such a dramatic treat as this week's production of "Madame X," which marks the closing of the Evelyn Vaughan season at this theater. Miss Vaughan saved her best piece for her closing week, and as the mysterious Madame X she was wonderful. J. Anthony Smythe added new laurels to his record as the Son, and surprised even his friends by his remarkable interpretation of the role. George Webster as the Doctor, Ben Erway as the friend, Harry Garrity as Parrissard and John Sheehan as Merivel, all had good parts, and took excellent care of them. Rodney Hildebrand, a former member of the company, made his reappearance in the role of Laroque, the adventurer. The balance of the cast included Miss Georgia Knowlton, Eleanor Parker, Marion Dupre, Walter Whipple, Harold Hutchinson, and Fred B. Thomas. Betty Brice returned to the cast in "Our Little Wife," week April 6. Hippodrome: The Hippodrome players, "In God's Country," with Del S. Lawrence and Audell Higgins in the leading roles, scored a decided hit. Some good work was done by Rupert Drum, Roy Haag, Howard Nugent, Margaret Nugent. This is Miss Higgins' farewell week, March 29, and her many admirers filled the theater at all performances. "The Old Homestead" follows.

MacDonough: The Crane Wilbur Players presented a double bill, March 24-25, "No Man's Land," a one-act drama from the pen of Wilbur, and "Daybreak," with Jane Urban in the leading part. This marks the farewell appearance of Miss Urban. Miss Urban, Mr. Wilbur, and Jimmie Gleason in the leading roles.

### EMERSON'S RETURN

LAWRENCE, MASS. (Special).—Colonial (J. William Schnake, Mgr.): After a week's lay-off (Holy Week) the Emerson Players reopened with "Here Comes the Bride," a farce comedy in four acts by Max Marcin, and were greeted by large audiences at every performance. The play was full of fun and humor and kept the audience in a hilarious uproar for two solid hours. The two most important roles were enacted by Leo Kennedy and Dorothy Dickinson, as Frederick Tile and Ethel Sinclair, respectively, and around an erroneous announcement of their engagement is formed the nucleus of the plot.

The remainder of the cast included Bernard Steele, as Thomas Ashley; Joseph Crehan, as James Carleton; Gertrude Marcell, as Nora Sinclair; Tom Whyte, as Robert Sinclair; Richard Barry, as Mooney; and Hawkins; Franklyn Munnell, as Thurlow Benson; Henrietta Connor, as Mrs. Frederick Tile; Joseph Guthrie, as Judge Huselton, and Maud Blair, as "The Bride." The comedy work of Miss Blair cannot be passed without special mention. She again demonstrated her versatility and ability with some fine character work. Miss Blair is quite a favorite with Lawrence theatergoers, and increases her popularity with each new role she portrays. Photographs of Miss Blair were given away by the management at both performances on Thursday. On each Thursday a photograph of a member of the company is given away at both performances. Those of Mr. Kennedy, Miss Dickinson and Miss Marcell having already been distributed. "Just a Woman," 8-13.

W. A. O'REILLY.

### OLIVER SUCCESS REPEATED

LINCOLN, NEB. (Special).—Oliver Theater, Bert Chipman, Mgr.: The Otis Oliver Players are repeating their successful engagement of 1917. The company is as good if not better than the company of last year, and they are presenting much better plays, among which are "Stop Thief," March 18-23; "Checkers," March 25-30; and "The Trail of the Lonesome Pine," April 1-6. Business has been very good and from present indications will be much better after Easter.

V. E. FRIEND.

## STOCK PLAYERS OF BROOKLYN

"Only a Shop Girl" at Grand Opera House; "Our Boys" at the 5th Avenue

BROOKLYN, N. Y. (Special).—Grand Opera House: Cecil Spooner and her company played, week March 25, "Only a Shop Girl," and the house was crowded at every performance. Evidently the public remembered the old play, and took that as a guarantee, as even, in spite of Holy Week, the house was patronized better than for any other week for some time. Rowden Hall, as Lawton Mathews, Jr., a partner of James Watkins, Sr., played by Harold Salter, Salter was the type that thought every girl employed by the firm should forget her character if she wanted advancement. His partner, Lawton Mathews, was just the opposite, and finally ended by him marrying one of his shop girls. Cecil Spooner as Josie Mullane, a cash girl, was a very pleasing character, being that of a girl brought up to depend upon herself to earn a living, and, of course, learning to be very tough. She had two adopted children, called the Hunt and the Kid, played by Elizabeth Kennedy and David Dangler. These two children were the cause of much laughter and merriment by their antics, always quarrelling and fighting, and never doing what they were told to do. Miss Spooner also was very comical, and kept the audience in a continual uproar. The court scene, third act, was very good, and the way that the Judge tried to keep Josie Mullane quiet was laughable. The show was a success; and the way that it turned from comedy into drama and back again kept up interest during the whole show. Week April 1, "The Dancer and the King," one of Cecil Spooner's own love

stories, and remembered by her following as one of her past successes.

Fifth Avenue Theater: "Our Boys" was played at the Fifth Avenue, March 25; Mae Melvin as Mary Melrose, a poor girl, and Edna Preston as Violet Melrose, a rich girl; Aubrey Bosworth as Charles Middlewick and W. O. McWatters as Talbot Champneys. Edmund Abbey as Sir Geoffrey Champneys wanted his son to marry the rich girl, but instead he fell in love with the poor one. Edward C. Davis as Perky Middlewick left the choice to his son, but when he picked out the rich girl, who snubbed the father on account of his commercial ways, he being a retired grocer, he demanded that his son give her up. Sir Geoffrey also insisted that his son give up the poor girl and marry a rich one. Thereupon both boys left home and went to London to live, and after a month the fathers became worried and went after them. At their rooms they found the boys with hardly anything to eat and in very poor quarters. The two girls also decided to look up the boys, and got there the same time as the fathers. Caroline Morrison as Clarissa Champneys, Talbot Champneys' aunt, also went with a large basket of good things to eat. Emily Lascalle as Belinda, the servant, always with a dirty face, was a funny character, and acted well. All being present, it was decided to take the boys back again and let them have their own choice. This week the theater enters under its new management, Mr. Saks. Week of April 1, "The House of Lies."

W. H. HUSTED.

### "A FRIENDLY DIVORCE"

A New Play by Tadema Bussiere to Be Produced by Cecil Spooner Stock Co.

The Cecil Spooner Stock company, of Brooklyn, will produce for the first time on any stage a comedy entitled "A Friendly Divorce," by Tadema Bussiere, a new playwright at the Grand Opera House, beginning April 15, for one week. The author is a member of "The Playwrights Club," of this city.

### "H. M. BUNKER BEAN" IN UTAH

SALT LAKE CITY, UTAH (Special).—The Wilkes Players presented, the week of March 17, "His Majesty Bunker Bean," Cliff Thompson, in the role of Bunker, carried off the honors of the evening easily. Ernest Van Pelt, playing Pops, was seen to good advantage. While Ralph Cloninger as Bud Mathews had a small part, still you knew he was there. Mae Thorne played the Flapper and was ideal; the beauty of her performance was that she did not at any time over-act. Fred Moore as Balchazar not only gave an excellent characterization but a remarkable make-up as well; Ancyn T. McNulty played the Waster in his own clever manner; Frank Bonner, Billy Jensen, R. Ferris Taylor, Ethel Tucker, Claire Sinclair, W. A. Burnell, Gertrude Hayes, Mary McGhee, Cornelia Glass and Huron L. Blyden rounded out an excellent cast.

Week March 23, "When We Were Twenty-One." The honors were divided between Ralph Cloninger as Carew and Cliff Thompson as the Imp; Nana Bryant was a charming Phyllis and seemed refreshed after her week's rest; Ernest Van Pelt as the Soldier Man; Frank Bonner as Waddles and Huron L. Blyden as the Doctor make a hard combination to beat; Claire Sinclair as Kara was very good, and Frederick Moore handled Hirsch in his usual clever manner; Ancyn T. McNulty presented an unusually clever bit of light comedy as Hughie; Cornelia Glass was excellent as the French maid. "Playthings," week March 25-30.

A. W. SULLIVAN.

### "READY MONEY" IN SOMERVILLE

SOMERVILLE, MASS. (Clyde E. McArdle, manager): James Montgomery's melodramatic farce, "Ready Money," the offering by the Somerville Theater Players, is one of the best liked bills of the present season. Principally because it is full of life, has its comedy situations nicely topped off with a surprise and a thrill, yet without, thoroughly consistent. Inconsistency has been one of the greatest drawbacks to the popularity of comedy the present season, but "Ready Money" is an exception. Arthur Howard as Stephan Baird is seen in what many folks term his best effort since his arrival in Somerville; Adelyn Bushnell as Grace runs him a close second and makes an admirable opposite. Brandon Evans as Ives displays a perception of the part that is thoroughly enjoyable while John M. Kline as Morgan as usual gives a "production interpretation" that always makes this favorite's work so pleasant. The Misses Fox, Shirley and Fielding also contribute their individual talent, incidentally wearing some pretty new gowns. The other members in the cast are equally pleasing and as a whole "Ready Money" is worth while every moment. "Fifty Miles from Boston" is underlined.

STRADY.

The Princess Theater in London, Canada, entertains with stock plays and photoplays, and business is quite to the manager's wishes.



CLAIRE COUPEZ

Claire Coupe, an Edmonton (Can.) girl, whose work made such an impression on the management of the United Producing Company when she appeared in Calgary a year ago with the Edmonton operatic society in "San Toy" that they immediately offered her an engagement, which offer was frequently renewed before she joined their forces. She dances well and is possessed of an excellent singing and speaking voice and has, above all, personality. The laudatory notices she has everywhere received fully confirm their judgment. Miss Coupe is of Belgian birth. A brother, after serving as an artillery officer in the Belgian army in the present war is now attached to the French War Office, and an uncle, Gen. le Mercier, is A. D. C. to King Albert of Belgium.

### GLADYS KLARK'S OLD-TIMERS

WILLIMANTIC, CONN. (Special).—Gladys Klark company, with the old favorites, put on most acceptable plays at the Loomer, April 1-6: "Little Peggy O'Moore," "Bought and Paid For," "Common Clay," "Man She Loved," "Inside the Lines," and "Heart of Wexona." Gladys Klark showed ability in interpreting the strong situations, and not only acted but lived the part. Vaudeville and fine photoplays given for full measure, pleasing good houses.

Gem: Beautiful Viola Dana in "Blue Jeans" took one back to boyhood days, and equally delighted the present generation. Constance Talmadge in "The Honey Moon" equally pleased large audiences. Scene: "Mystery Ship" serial began April 3, and was well received.

C. C. PALMER.



# WARNING TO STOCK MANAGERS OR TO WHOM IT MAY CONCERN

It has come to my notice that some certain agencies have been authorized by certain parties, who have no authorization, to release for stock my play.

## "PEG O' MY HEART"

BY J. HARTLEY MANNERS

*I shall contest the production of, and hold legally responsible,  
any manager producing this play without my written consent*

OLIVER MOROSCO.

## CHICAGO AMUSEMENTS IN FULL SWING

Broadway Successes Continue to Draw—One Change in the Week—Free Sunday Shows for Soldiers

CHICAGO (Special Correspondence).—  
Week April 7:  
Auditorium, Dark.  
Blackstone, "The Riviera Girl" (third and last week).  
Cohan's Grand, Jane Cowl in "Lilac Time" (17th week).  
Colonial, Raymond Hitchcock in "Hitchy Koo".  
Columbia, Burlesque.  
Cort, "The Naughty Wife."  
Garrick, "Over the Top."  
Great Northern Hippodrome, Vaudeville.  
Illinois, Mr. and Mrs. Coburn in "The Imaginary Invalid."  
La Salle, "Leave It to Jane." (Still running to capacity business).  
Majestic, Vaudeville.  
McVicker's, Popular priced vaudeville.  
National, Olive Morosco's "The Brat."  
Imperial, Vaudeville and pictures.  
Olympic, "Some Little Girl."  
Palace, Vaudeville.  
Playhouse, Margaret Anglin in her comedy, new to Chicago, "Billeted."  
Powers, "General Post."  
Princess, John Drew and Margaret Livingston in "The Gay Lord Ques."  
Rialto, Vaudeville at popular prices.  
Star and Garter, Burlesque.  
Studebaker, "Maytime."  
Woods, Sam Bernard and Louis Mann in "Friendly Enemies."  
The only dramatic change of importance is Tom Wise and William Courtenay at Powers' in "General Post," under the management of Charles Dillingham.

### Stock, Vaudeville, Etc.

"Potash and Perlmutter" was the initial piece which the newly installed stock company presented at the National. Florence Carrette is the leading woman. J. P. Barrett is the manager of the National and has been for several years.

Joseph E. Howard, the song writer, is the star attraction at the Majestic. He is assisted by a company of men and women singers who aid him in presenting his Musical World Revue, a combination of his own songs, Nonette, violinist, and singer; Harry Green and his players in a sketch, "The Cherry Tree"; Rockwell and Wood and other acts are on the program.

Eddie Foy and the seven little Foyes head the bill at the Palace. Foy brought a new sketch, "Slumwhere in New York." Charles Withers presented a travesty on melodrama depicting the sufferings of the present day heroine, Vivian Holt, operatic soprano, Lillian Rosedale, pianist, and several others make up the bill.

The Rialto announces as its headliner the great Rigoletti Brothers. This will be their exclusive Chicago engagement for the year of 1918. They are assisted by the Swanson Sisters. The remainder of the program includes Marconi, Four Juggling Normans, Cleveland and Downie, Fashions De Vogue, Tim O'Grady, Miller, Scott and Fuller and Ethel May Barker.

McVicker's announces an exceptional bill, "Temptation"; a delightful miniature musical comedy divides honors with "Lincoln of the U. S. A.," a timely patriotic sketch of the Red, White and Blue, Hendricks and Russell, and Bernard and Meyers, the Jewish comedians, are of next importance. The remainder of the bill includes Alred and Pearl, Donovan and Murray, Lawrie Ordway, Peggy Bremen and Brother and others.

The double program at the Great Northern Hippodrome consists of Doris Wilson Company in the comedy novelty, "Making Them Over"; Will Stanton and Company in the comedy playlet, "His Last Drop"; Four Bards, billed as "The World's Greatest Gymnasts," and Edna May Foster and Company, protean players.

### In Burlesqueland

Columbia: Mollie Williams shows in her playlet, "The Trap," with a cast headed by Ambark All, Billy McIntyre, Bob Gil-

bert, Michellina Gardner, Nell Gilbert, Earl Sheehan, Florence Kelly and Egyptian Dancing Girls galore.  
Star and Garter: Sam Howe is presenting "A Wife in Every Port." Mr. Howe heads the company. Among his support are Snitz Moore, Billie Hill, Helen Tarr, Sylvia Brody, Jeanette Cobert, Davey Jamieson, Dick Vanderbilt, Will Adams, Lew Harris, Tom Packard and Chester Weeks. Edward Hanford wrote the words and lyrics of "A Wife in Every Port," and the music is provided by Harry Von Tilzer and Jack Mahoney.

### The Roundup

Galli-Curci's song recital at the Auditorium Sunday afternoon drew a packed house. In fact her drawing powers seem equal to those of John McCormack.

Walter Duggan says, much to his surprise, "Hitchy-Koo" played to capacity all of Holy Week at the Colonial. In fact, all the theaters here did well that week.

David Warfield closed his very prosperous engagement at Powers' Saturday night, April 6.

Jane Cowl will give her last performance in "Lilac Time" at Cohan's Grand, Sunday night, April 21, to be followed on Monday by Leo Ditrachstein in "The King" for a limited engagement.

During the engagement of Margaret Anglin in "Billeted" at the Playhouse, Manager Guy Hardy has arranged for a three-piece orchestra, under the direction of Leon Marx. The engagement started last Monday night.

The "Jackies" attended the special performance of "The Riviera Girl" at the Blackstone last Sunday afternoon, and enjoyed the performance. Players and everybody connected with the house gave their services free. The War Recreation Board and the Chicago theater managers are responsible for giving the soldier boys a rich treat. Free performances will be given at other theaters each Sunday afternoon.

Harry Lauder arrived in town last Sunday, and did a big business at the Auditorium all week.

According to reports "Hitchy-Koo" will have its final performance at the Colonial on April 28, to be followed by the 1918 edition of "Hitchy-Koo" which Mr. Hitchcock will unveil at the same place on May 4, rehearsals for which are now in progress.

Asa Cummings was in Chicago all last week as acting manager of the Great Star and Garter show, named after the Hyde and Behman Star and Garter burlesque house on West Madison Street.

### Circus and Moving Pictures

The Ringling Brothers are doing their usual amount of billing for their 1918 circus engagement which starts at the Coliseum Saturday matinee, April 20. The call is for Saturday, April 13, when all employees taking part in the Coliseum performances are expected to begin rehearsals. The first advance car leaves April 12 for St. Louis. The second and third car will leave one week apart.

All the picture houses in the "Loop" seem to be doing a good business at all times. In fact at some of the popular houses people standing in line waiting for a chance to enter.

"The Kaiser" remains at the Ziegfeld this week. Enormous business.

Castle Theater: W. S. Hart in his photoplay, "The Bargain" is here. Next week Pauline Frederick in "La Tosca."

Rose: "The Legion of Death," with Edith Storey.

Rijou: Dream: "The Doctor and the Woman," and Mary Roberts Rinehart's celebrated novel "K."

Orpheum: Rita Jollivet in "Lest We Forget." The Imperial on West Madison Street is displaying the latest in motion pictures in addition to a big vaudeville bill.

W. A. ATKINS.

## FALL RIVER

FALL RIVER, MASS. (Special).—Academy of Music: Bayard Veiller's drama of mystery "The Thirteenth Chair," April 3, with the entire original New York company, headed by Margaret Wycherly as the medium Rosalie LaGrange. All of the company contribute excellent work to the full enjoyment of the drama. Esther Cornell, Sarah Whiteford, Reynolds Evans, Harry West, Edward Wales, Saxone Moreland and Nellie Richards gave uniformly excellent portrayals and made a lasting impression. It was the greatest dramatic treat seen here in years; well staged; very large attendance.

Rijou: Bill Easter week, April 1-6. Guy J. Samprel and Lilly Leonard, Murray Bennett, The Dancing Kennedys, Josephine Saxton and Jack Farrell, "Vengeance—and the Woman," Pathe News, "Courts and Cabarets," "The Gully Man," Arbuckle in his new comedy "The Bell Boy," Pearl White in "The House of Hate," Enid Bennett in "Naughty, Naughty," "The British Tanks at Ancre," "The American Comedy Four," Frank and Milt Britton, Julia Rooney and Walter Clinton and Hug; Norton and Company in "Officer 444" to S. R. O.

Academy of Music: The great sensational photo drama "The Kaiser, the Beast of Berlin," which has been a big sensation in Boston, drew S. R. O.

Savoy: Strong line of big feature photo plays, week 1-6. Helen Ware in "The Garden of Allah," Gladys Leslie in "The Wedding of Princess Pat," "Uncle Sam's Cavalry," Arbuckle in "The Bell Boy," Enid Markey and Ralph Lewis in "Cheating the Public," "The Price of Folly," "Help! Police," Animated War News: Marie Osborne in "When Baby Forget," and "How Movies are Made," week 1-6, to S. R. O.

Strand: Bessie Barriscale in "Within the Cup," Alice Bady in "Maternity" with Madge Evans, "Heroic France," and William Desmond in "Captains of His Soul," 1-3 to large attendance.

W. F. GER.

## BROOKLYN

BROOKLYN, N. Y. (Special).—B. F. Keith's Bushwick, April 1.—A first class show was given at the Bushwick, including in its headliners the Courtney Sisters, also Mollie King, the reel star in real life. Also on the bill were the three Bennett Sisters, Chief Couppellan, the Indian orator and singer, who has a beautiful voice, Charles Olcott in "A Comic Opera in Ten Minutes," Fisher and Hawley in "Business is Business," "Married by Wireless," a nautical musical comedy, with very pretty scenes of the water and boats in the background, Frank Ardell in "The Wife Saver," and Dream Fantasies, a beautiful production of artistic genius.

Week 8: Camouflage, Gardner and Hartman, Frank Westphal, Lloyd and Wells, Circus Day in Toyland, Ethel Hopkins, Gloran and Newell and the Miasas Chalfonte, which looks like a good bill.

W. H. HUSTED.

## OAKLAND

OAKLAND, CAL. (Special).—Orpheum: Sarah Padden in "The Clod," headliner at the Orpheum. R. C. Wynne, "Since the Days of '01," Regal and Benda, Three Webber Girls, McDonald and Rowland, Val and Ernie Stanton, and Phiny and Company comprise the balance of the program and each number was good.

Pantages: Billy King, with a company of colored singers and dancers, was featured act on a good all round bill, 24-30. The Countess Verona, the Dennishaw classical dancers, Owen and Moore, Lawrence Johnson and Steiner Trio have clever acts and are pleasing.

T. and O.: William S. Hart in "Blue Blazes Rawden," American: William Farum in "Les Miserables," Franklin: Motion picture of "Ramona," Kinema: John Barrymore in "Raffles."

LOUIS SCHEELINE.

## SPOKANE

SPOKANE, WASH. (Special).—Auditorium: Moving pictures showing William S. Hart in "The Last Card" and Douglas Fairbanks in "Flirting With Fate" played to good business March 28-29. Orpheum attractions, Elizabeth M. Murray headed, Others, Billie Reeves, Jack Clifford, Edwin Arden, Bronson and Baldwin, the Four Haley Sisters, Miss Gwen Lewis.

Pantages: Singer Midgets headlined bill week March 24. Others, Lew Wilson, "The Nation's Peril," Frank Fisher and Eldrie Gilmore, George Degnon and Bert Clifton.

Hippodrome: Little Lord Roberts headed. Others, Doyle and Wright, The Galla, Argo and Virginia, Fox and Foxes Circus, McIllyar and Hamilton. Second half of week, Kennedy and Nelson, Gaynell Everett Trio, The Sea Rovers, Payton and Hickey, Dunedin Duo.

Martin Beck, managing director of the Orpheum vaudeville circuit, is coming into the Northwest with a new small-time circuit to be known as the Orpheum popular-priced vaudeville circuit. Mr. Beck, Mortimer H. Singer, and L. M. Sonnenberg, general legal counsel, are now in the West in connection with the new enterprise. Cliff P. Work, local Orpheum manager, is expecting them in Spokane soon. Mr. Beck has not named the cities on the new circuit, although he has said that eight have been selected where shows are already playing. It is his ultimate intention to have the new circuit extend from coast to coast. Announcement of the new circuit has got Northwestern small-time vaudeville circles agog, as Mr. Beck now controls the Western Vaudeville Managers' Association, which furnishes many of the acts for the Ackerman and Harris circuit of Hippodrome theaters, including the house in Spokane.

Sarah Truax (Mrs. C. S. Albert) has returned to her Spokane home after a short stay in New York, where she played the lead during the revival of the "Garden of Allah" company and will resume her teaching of dramatic art, and will remain in Spokane with her daughter Drucilla until September. Mr. Albert, who has received an army appointment, may leave any time for Washington, D. C.

REN H. RICH.

## SEATTLE

SEATTLE, WASH. (Special).—Metropolitan: Seattle Construction and Dry Dock Minstrels, March 25, 26; "The Show of Wonders," March 27-30. Good business.

Pantages: Week March 25, "Wedding Shells," a musical burlesque, is the headliner. Degnon and Clifton, acrobats; the Three Musical Maids, gave a very pleasing performance; Early and Lait, comedy and songs; Grew Pates company in a sketch, "Solitaire," and Frank Morrell, the California boy tenor, Episode No. X of the serial, "Who is Number One?" is the photoplay offering.

Moore: Week March 24, George Damerel, assisted by Myrtle Vail and Edward Hume, present a musical comedy, "The Little Liar," and is the headliner.

Orpheum: O'Brien and West and their Ginger Girls head a strong bill and present a musical comedy, "In Honolulu."

Gaiety: Burlesque, with Will Armstrong and company.

Motion Pictures—Liberty: "Lest We Forget," featuring Rita Jollivet, Clemmer, Mary Garden in "The Splendid Sinner," Coliseum: "Love Me," featuring Dorothy Dalton. Strand: Charles Ray in "The Family Skeleton," Mission: Pauline Starke in "Shoes That Danced," Rex: "Hellbound of Alaska," featuring William S. Hart.

CAROLINE MENDELL.

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Presented to Washington by the Belasco-Frohman Combination  
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WASHINGTON, D. C. (Special).—One of the most interesting events of the current theatrical season is the Belasco-Frohman production at the National Theater of "The Laughter of Fools," a comedy by H. F. Maltby, which has already scored quite a big success at the Prince of Wales Theater, London. The play is produced under the personal direction of Mr. Belasco, which in itself is a surety of absolute artistic perfection. The pronounced praise and approval of a big Sunday night opening audience augurs well for a most successful week's engagement.

It is a clever work full of charm and naturalness, but its chief strength lies in its characterization, the drawing of which is particularly noteworthy. The story of the play has to do with the happenings of a pretentious English household that is trying to make a showing in the face of genteel poverty. One of the leading figures is the old father of the family, weak and affectionate, who is henpecked by his domineering wife and held in contempt by his unpleasant children, and who takes an impish delight in exposing the pretence and makeshifts of his family. The only sport of this old gentleman is in attending auction sales and bidding on articles he never intends to buy, trusting they will be topped by someone else. At last he gets caught and a costly mansion is knocked down to him. How he gets rid of his bargain and at the same time assists his pretty niece, who has been his only sympathizer, to marry a wealthy young man, furnishes the material for some of the most amusing scenes of the play.

The company—an unusually strong one—includes Max Leeds (who has come to America to play the part he originated in London), William Sampson, Percy Marmont, Pirie Bush, Peggy O'Neill, Beryl Mercer, Gladys Winne and Katherine Stewart. Ruth Chatterton, in "Come Out of the Kitchen," current week.

Elizabeth Marbury and Lee Shubert's intimate musical comedy, "Love o' Mike," is

the Belasco attraction which opened Sunday night to a very large audience that was strongly appreciative of the many delightful features of the presentation. A particularly clever company supports "The Bird of Paradise" comes next.

Comstock and Guest's successful musical work, "Very Good Eddie," is at Poli's Theater. Another big winner, adding another to their long list of artistic presentations.

B. F. Keith's big bill presents Robert Edison and company in "Pearls," a crook comedy; Elizabeth Brice, the favorite comedienne; Bessie Clayton, premiere dancer, supported by Paisley Noon, and the Mosconi Brothers and others.

Billy Watson and his "Beef Trust" is the welcome attraction at the Gayety, presenting "The Rashful Venus" and "A New Arrival," both snappy, with new comedy.

Jacques Copeau, the founder of the Theater du Vieux Colombar of Paris, and his French players gave two special performances at Poli's, April 8, under the auspices of the French high commissioner, M. Andre Tardieu. "L'Avare," one of Moliere's later comedies, and "Les Freres Karamazov," dramatized from Dostoevski's novel, were the presentations.

Mme. Galli-Curci was unable to appear at the concert of the New York Symphony Orchestra last Friday afternoon at the Belasco Theater. In her stead, Lucy Gates, a soprano of sterling gifts, appeared as the soloist.

There was no better evidence of the great popularity of the Irish tenor, John McCormack, than the crowds that greeted him at Poli's last Tuesday afternoon, when he was heard in his unrivaled song recital. It was an immense gathering which not only filled the seating capacity, crowded the aisles, but also 350 extra chairs placed upon the stage. So many were disappointed at being turned away that Mrs. Wilson-Green arranged for a return recital April 26.

JOHN T. WARDE.

### NEW HAVEN

NEW HAVEN, CONN. (Special).—Shubert, April 1-3; Charlotte Greenwood in "So Long, Letty." Miss Greenwood received such an enthusiastic reception that she was forced to give a short curtain speech. The play showed to S. R. O. houses, "The Very Idea," with New York cast, April 4-6.

Olympia: Mary Pickford in "Amarilly of Clothesline Alley"; Harold Lockwood in "The Land Loper," to packed houses first three days. Last three days, Elsie Ferguson in "Rose of the World," and vaudeville.

Palace: Nazimova in "Revelation" filled the house at every showing. The vaudeville was very well received. Last three days, Ramsey Wallace in "Woman and the Law," he was former stock leading men here. Shumann-Heink has been announced for May 2.

HELEEN MARY.

### SAN DIEGO

SAN DIEGO, CAL. (Special).—Otis Skinner, in "Mister Antonio," delighted three large audiences at the Isis Theater, Mar. 27-28. Mme. Melba followed April 6.

The bill at the Savoy Theater, week April 1, was made up of the following acts: The Song and Dance Revue, Minnie, Owen and Moore, Nancy Fair, Shriner and Herman, Ward, Bell, and Ward, and the last chapter of "The Fighting Trail." Business at this house has been almost capacity at every performance.

Manager Al Watson of the Hippodrome had Al Shayne, the singing beauty, for the headline act. This act has just finished a tour of the Orpheum-Circuit, and proved a good drawing card. This theater is doing capacity business nightly.

The Blue Bird drew well at the Cabrillo, April 1, and "The Splendid Snicker," with Dorothy Dalton, at the Law, also drew good returns. At the Pickwick, "A Sleeping Memory" was the attraction, proving a success.

Wallace Reid, Louise Huff and Raymond Holton, of the Lasky Studio, were the guests of Capt. Gregory of Battery B, 144th Field Artillery, Mar. 20, and gave William C. de Mille satirical sketch, "Food," at the Y. M. C. A. auditorium. The sketch was enjoyed by the boys, and all extended the trio a vote of thanks for their efforts. Most of the artists visiting San Diego consider it a pleasure to give the boys of Camp Kearny a little amusement, and it is always welcome.

Charles Hasty, the Hoosier Boy, is very ill in San Diego, and says that he also gets quite homesick, but he is cheerful. He would like a line from members of the amusement field, and can be addressed at 413 Owl Building, San Diego.

MARIE DE BEAU CHAPMAN.

### PROVIDENCE

PROVIDENCE, R. I. (Special).—Keith's: The Albee Stock company opened their season, April 8, with "Cheating Cheaters."

Majestic: "Flo Flo," April 1-6, with Hal Skelley, Bert Gardner, Blanche Bellane, Florence Pendleton, Joseph Holland, Harry First, and the perfect chorus of thirty-six, drew large attendance, April 1-6, and was the musical treat of the season.

Infantry Hall: Jascha Helfetz, the wonderful violinist, April 2, to S. R. O.; a wonderful player.

W. F. GEE.

### PORTLAND, ME.

PORTLAND, ME. (Special).—Portland has been more fortunate of late in seeing some of the larger productions which have been placed on tour. "Oh Boy" with the Boston Company played for a week to capacity houses, then came "Pollyanna," which was well received, then "Pom Pom." Keith's bills have continued to show Manager Hamilton's ability to give the theatre-going public exactly what it wants. The headliner for the week of March 25 was "Married Via Wireless," well presented by the Pollard Musical Comedy Company. The feature picture was "Mother" with Elizabeth Arden.

The other acts included Alexander and MacFayden, Conklin and Glass, Laughlin and West and Clown Seal. For week April 1 the feature act was "Petticoat Minstrels" and the photoplay "Brown of Harvard." The supporting bills were excellent and comprised Asaki and Girle, Newell and Most, Karl Emmy and his Pets and the Three Hickey Brothers.

New Portland: Loew Vaudeville. Week of March 25, headliners, Owen McGliveny, Delmore-More and Cecile's Parisian Models. Week 1, saw the Montana Five and Marguerite Gallagher Boas a Portland girl.

Casco motion pictures. This theater is being used by the Strand management temporarily until the completion of the new Strand. It is expected that the work on the new house will be completed in the early part of May when it is understood that Portland theatergoers are to see many new and original ideas both for their entertainment and pleasure. March 25 they began the serial "Sylvia of the Secret Service" with Mrs. Castle.

Empire: Motion pictures. Manager Boucher has obtained the serial pictures, "The Eagle's Eye." Other pictures recently shown have included "Madame Who," "The Heart of a Lion," "The Floor Below," and "Zeppelin's Last Raid."

Elm, the usual high standard of motion pictures including "Her Second Husband," "The Rough Neck" and "In Bad."

City Hall Auditorium: Emilio de Georgeza was the assisting artist at the last organ concert. With his usual skill he sang a very delightfully chosen program in a way to sweep Portland away with enthusiasm. Mr. Macfarlane, as is his custom, was very excellent in his rendition of the program.

Interest is shown in the appearance of Alma Tell in "Squab Farm" at the Bijou in New York. Miss Tell, for several seasons leading woman in the Keith Company, is one of the most beautiful and popular actresses ever to appear here.

Charles Compton, the juvenile lead, in "Oh Boy" was granted a leave by the management. Mr. Compton has been in poor health for some time. It is gratifying to see that the management realized his good work when they were unwilling to accept his resignation and instead gave him a vacation in which to recuperate.

PALMER STRAW.

### NEW ORLEANS

NEW ORLEANS (Special).—For week Mar. 30-April 6, the feature at the Tulane was a strong pro-Ally film entitled "The Kaiser, the Beast of Berlin," which presented in a vivid and convincing manner the methods by which Germany is attempting to win the war.

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At Loew's Crescent, Mar. 31-April 3, Minnie Harrison, Frank Wilson, Phil Adams in "The Fascinating Flirt," Dixon and Sans, Fallon and Payne, and Montagu Love in "The Cross Bearer"; and, April 4-6, Willie Solar, Miller Kent and company, Five Musical McLarens, Largay and Snee, Alfred and Pearl, and Ethel Clayton in "The Witch Woman."

Madame Sarah Bernhardt, second week, at the Orpheum, Mar. 31-April 6, presented "Camille," to splendid business and received her customary meed of praise. Other features were: Toots Paka, Betty Bond, Lew Dockstader, Herbert's Loop-the-Loop, Conroy and La Maire, and the Orpheum Travel Weekly.

Among the motion picture houses we have had Pauline Frederick in "La Tosca" at the Strand, Elsie Ferguson in "The Song of Songs" at the Globe, Rita Jolivet in "Lest We Forget" at the Trianon, and Constance Talmadge in "The Studio Girl" at the Tudor.

J. M. QUINTERO.

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## REPORTS FROM MIRROR CORRESPONDENTS

## BALTIMORE

**BALTIMORE (Special).**—Two of the very best plays of the entire season bid for favor week April 1, at the Academy and Ford's, and in justice to both let it be recorded that the public patronized them in almost equal numbers, neither one or the other being able to claim an overwhelming majority over the opposition. George Arliss and his company in "Hamilton" are to be placed at the very top of the season's list of worth while plays, excellently acted. As a vehicle for Mr. Arliss it is in some respects the best thing he has ever done, excelling "Disraeli" in many particulars. "The Boomerang" which first saw the light of day at Ford's, was welcomed by many old friends and numerous new ones. Thanks to Mr. Belasco and his splendid and sagacious policy, the same cast was to be seen during the past week in this play as during its first visit, and the intervening time left absolutely no mark of carelessness of the work of the players or the appearance of the settings, an achievement worth recording.

The failure of Galli-Curci to keep her engagement with the New York Symphony Orchestra at the Lyric April 4, was the cause of a mild sensation. The house had been sold out weeks ago, and seats were being sold again at a premium. It was to be the first appearance of the famous diva in Baltimore, and the most intense interest prevailed throughout the city. Madame pleaded indisposition, ulcerated teeth. It is alleged that her manager endeavored to cancel the Baltimore contract for \$1,500 a month ago, but without success.

At the Academy, week 8, Baltimoreans are at last privileged to enjoy that deliciously sentimental comedy "Come Out of the Kitchen," which has no doubt by this time earned for its able manager, Henry Miller, quite a tidy sum. In addition to its enormous popularity on Broadway, this play has likewise duplicated its metropolitan success in the "provinces" as we are labeled, a feat not achieved on the "road" by certain other metropolitan successes of last season, regardless of what you may hear to the contrary. Mr. Miller deserves sincere thanks for sending to us such an all round good production, especially as regards the players. Miss Chatterton's performance in this play is to be accounted one of the very best individual characterizations seen in town this season. It is always a pleasure to watch her work. It is so utterly devoid of the slightest pretense of affectation, and is so marvelously balanced in all its various phases. Bruce McRae contributes more than double his share in the support of the star, and he also is to be credited with one of the "memorable" performances of the season. The remainder of the cast is excellent, as mentioned above, and the whole production furnished one of the most enjoyable evenings spent in any playhouse this year. Week April 15, "See You Later."

The production at Ford's of the noted revival of H. C. Carton's delightful comedy "Lord and Lady Algy" is indeed a cause for rejoicing, and marks one of the most important engagements of the entire season as far as Baltimore is concerned. It has been some years since this play was first presented in this city at the Academy, and many changes have taken place in theatrical tastes; suffice it to say that the vitality and charm is still so abundant in "Lord and Lady Algy" as to make the present revival cause for deep gratification. It would be difficult to imagine a more perfect cast of players than those concerned with this special production. The occasion aside from the interest aroused by the revival itself, was chiefly interesting because of the reappearance of Maxine Elliott after an absence of many years from the local stage. Her reception was most cordial and enthusiastic. To praise one is to praise all, but Wm. Faversham, Irine Fenwick, Macklyn Arbuckle and Miss Elliott are to be heartily congratulated for excellence of their ensemble playing. There is every indication that the engagement will prove most successful in Baltimore. Week April 15, "Nothing but the Truth."

I. B. KREIS.

## DENVER

**DENVER, CO. (Special).**—The Broadway after a period of darkness, showed "Mary's Ankle," April 1-7. Coming attractions are "The Wanderer," Cyril Maude, and "The Passing Show of 1917."

The Denham pleased with "Jane" week March 24. "The Gentleman from Mississippi" followed. Eugene Powers has returned, and besides that genial actor the company now includes Emmet Vogan, Hazel Whitmore, Adele Bradford, Clara Hutton, Ralph Lee, Louise Orth, Clinton Tustin, John DeWeese, J. Randall O'Neill, and Bettie Garth.

"Love Thy Neighbor" was well liked at the Orpheum, March 26, but the hit of the program was Emma Carus. Ziegler Sisters, Stan Stanley, Scarpioff, Bernard and Janis, and Reynolds and White complete a very entertaining week.

The Municipal organ at the Auditorium was dedicated March 23, 24. Miss Wilson and Evans were the soloists, and Clarence Reynolds, employed by the city as a permanent organist, played the big instrument. Miss Wilson also sang at the free concert Sunday afternoon. McCormack sang for the Red Cross, March 25.

FREDERICK D. ANDERSON.

## CINCINNATI

**CINCINNATI (Special).**—Although Cincinnati has had numerous good shows during the current season now drawing to an all-too early close, I do not believe we have had any better entertainment than that furnished by the excellent company that Winchell Smith and John L. Golden sent to the Grand for the week of March 25-30, in "Turn to the Right." We have had crook plays in abundance, but none affording so much good humor as this one. Forrest Winant easily carried the male honors as Joe Bascom, but his two pals, Muggs and Gilly, played respectively by William E. Meehan and DeWitt Sewing, were right up alongside. Jessie Glendinning was charming as Elsie Tillingier. The rest of the cast was more than acceptable.

Perhaps I was not in the mood for the type of play presented, but "The Gypsy Trail," at the Lyric, March 24-30, failed to interest me deeply, and it seemed to affect the rest of the audience similarly. It is termed a 1917 romance; so, perhaps, we are not really up-to-date in our ideas of things dramatic. Certainly it would not be fair to judge the play by comparison with others of the standard type of comedy, for it is so vitally different in character and form that comparison is virtually impossible. Ten years from now we may have different views of construction and may be willing to overlook the thinness of plot and lack of dramatic action when real, red-blooded action seems the logical thing to provide. The cast was really excellent, especially William Riley Hatch, who played Frank Raymond, Elsie Mackay as Frances Raymond, Allan Dinehart as Edward Andrews, and Charles Kennedy as Stiles. "The Passing Show," at the Lyric, competes with "The Land of Jay," at the Grand, March 31-April 6. Some competition!

Keith's program, week 10-16, was far above the usual run of vaudeville bills. Gus Edwards' Annual Song Revue topped the bill, and it was truly a hummer. First impressions of the chorus were not encouraging, but the work improved fast and the little musical production was not far under way before we realized that Gus Edwards is "reaching up." Certainly he has never put out a more imposing act than this one, nor so large a company. The selection of music was good, some bright bits of acting were interspersed and a patriotic finale brought down the house at the curtain. Perhaps Edwards is destined to be the Ziegfeld of vaudeville.

Incidentally one must not lose sight of the fact that the Ziegfeld Follies played at the Grand March 11-16. The week was a record breaker. Raised prices prevailed, and I understand that the receipts ran above \$40,000. Why worry about war times?

An announcement of interest is a season of Summer stock at the Lyric under the direction of Stuart Walker. Four weeks are slated beginning April 22, but it is hoped to extend the season throughout the Summer period. The time seems ripe for such a venture, too.

"Robinson Crusoe," at the Grand, 18-23; "Upstairs and Down," at the Lyric, 17-23. WM. SMITH GOLDENBERG.

## FT. DODGE

**FT. DODGE, IA. (Special).**—The "Oh Boy" Company that played here March 20 did not quite come up to the expectation of the large audience.

The features at the Strand, 26-27-28-29-30, included Ray Stewart in "Faith Endurin," Myrtle Lynde in "Nancy Comes Home," Margery Wilson in "The Hard Rock Breed," Henry Hull in "The Volunteer," and Alma Rubens in "The Answer." "The Auction Block," 31-April 1—all Stars, Theda Bara, 22, in "The Forbidden Path."

Majesty: Jack Pickford in the "Spirit of '17," 24-25; Carmel Myers in "The Wife He Bought," 26-27; Frank Keenan in "Loaded Dice," 28-29; Marguerite Fisher in "Ann's Finish," 30; Marguerite Clarke in "The Seven Swans," 31-April 1-2, opened to capacity.

The Lyric Photo-play house has changed hands. F. F. Weiss of this city purchased it from C. M. Kellogg and L. A. Kenworthy. Mr. Weiss took possession at once.

LILLIAN M. HANKIN.

## RICHMOND

**RICHMOND, VA. (Special).**—"Girl of My Heart," musical comedy, pleased large audiences at the Academy of Music, April 1-3, with matinees April 1-3. The comedienne, Edna Ann Luke, was assisted by a trio of laugh-inducers, William J. McCarthy, Charles Myers, and Thomas J. Reynolds. Large audiences attended the performances of "Very Good Eddie" at the Academy, April 5, 6, and matinee April 6.

Some of the screen features attracting packed houses are—Bijou: Norma Talmadge in "By Right of Purchase," Bluebird: Olive Thomas in "Indiscreet Corinne," Colonial: Ethel Clayton in "Whims of Society," Isis: "The Bluebird," Artercraft production, Odeon: Robert Warwick in "The Mad Lover," Charlie Chaplin at the Auditorium in the interest of the Liberty Loan, night April 11.

NEAL AND McCONNELL.

## DETROIT

**DETROIT, MICH. (Special).**—Chauncey Olcott at the Detroit Opera House, week April 1, in ordinary American clothes and ordinary American environment. The play is "Once Upon a Time," by Rachel Crothers, and in it Mr. Olcott does some of the best work of his professional career. He is very popular in Detroit, and after recalls galore gave a little talk and a song after the second act, and after the final curtain the audience insisted on his singing "Mother Machree," which he did with the same effect as in its first days. Current week, "The Land of Joy."

"The Very Idea," with Richard Bennett, at the Garrick, week April 7. Mr. Bennett does some good acting in the Le Baron eugenic farce, in fact he is practically the whole show. Current week, Donald Brian in "Her Regiment."

The bill at the Temple was headed by a genuinely good playlet—J. Hartley Manners' "The Woman Intervenes," with Florence Roberts as the star. Her associates—Clifford Stork, Tom Maguire and George Farren—are thoroughly capable too, making this twenty minutes of real enjoyment. Then there is "Somewhere in France," a front-line setting for a male quartet; Frances Kennedy, and Milt Collins.

Madge Kennedy gives film fans an opportunity to see her in the flesh, as she is appearing at the Madison the first half of the week to boost the third Liberty Loan. The film is "The Danger Game," starring Miss Kennedy.

The Majestic is continuing its fourth week of "The Unbeliever," with Raymond McKee.

At the Washington is Hobart Henley's "Parentage"; the Broadway-Strand, Mary Pickford in "Amarilly of Clothesline Alley," and at the Liberty, Alice Brady in "Her Silent Sacrifice."

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912.

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County of New York.....

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Lyman O. Fiske, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE DRAMATIC MIRROR, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the above said publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 448, Postal Laws and Regulations, to wit:

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### JERSEY CITY

JERSEY CITY (Special).—Billy Arlington and the "Golden Crook" company drew packed houses at the Majestic, April 1-6. Rose Sydel's "London Bells," April 8-13. "Twentieth Century Maids," April 15-20. "Packed houses at Keith's all the time." Behind the Mask was the screen play, April 1-3, and the vaudeville acts were by Hattie La Tour and Sidney Gold in a funny skit. The Schwartz company in an oddity, "The Broken Mirror"; Mabel Cameron and Alan Beville in "The Groom Forgot"; Sam Heard, who is a delightful riddle player; Jack Sydney and Isabel Tonney are regular "cut ups"; Kemp and Brown have a neat act in "Matrimonial Bliss." Appearing April 4-6, the Franz Troupe of bicyclists; Gladys Alexander and company in a dramatic sketch; Harry Hines in fifty-seven varieties of comedy; Bessie Browning and Jack Donny in "Back Again"; Gordon, Barker, and Lucky in mirth and melody; Samoyon in a daring swinging act; Mabel Burke, animated songs, "The Marionettes," with Clara Kimball Young, was the photoplay.

The employees of Keith's have organized an association and will have a benefit April 19.

### JAMESTOWN

JAMESTOWN, N. Y. (Special).—The Bijou Theatre, Arthur Van Croix, Mgr., continues its children's matinees with much success. "Treasure Island" was booked March 30. Mary McCollister in "When Sadie Goes to Heaven" will be seen April 30. "The Daughter of the Gods," 28-30. Mozart Theatre, Vaudeville, "Seven Venetian Gypsies" and pictures, 1-3. Samuels Opera House, 7-8. Howe's pictures.

A. L. LANGFORD.

### OMAHA

OMAHA, NEB. (Special).—Charles Ray in "The Hired Man" was the Strand offering for the first four days of March 31. Ray is seen to advantage in the title role—that of a country boy willing to make any sacrifices for his friends. The remainder of the week, Pauline Frederick in "Madame Jealousy" will be the feature. The usual weekly and comedy at all shows.

For the first half of the week, 31, the vaudeville bill for the Empress was headed by the Lutes Brothers in "The Armless Wonder." Jean Barrios presented a comedy singing and talking act that was entertaining for all. Joe Dealy and his sister presented an eccentric dancing novelty. Also Minerva Courtney and company in a playlet, "The Heart of the Canyon," was one of the great attractions. Pictures: June Caprice in "A Camouflage Kiss," Mutt and Jeff comedy.

Brandels Hippodrome: Starting the bill for the first half of the week, 31, the Mississippi Misses, an attractive revue of picture dances. Willie Zimmerman, one of the greatest mimic actors and entertainers, was another feature of the bill. A miniature revue, consisting of four people, presented a sketch that was a marvel of mechanical ingenuity. Bertie Fowler is a comedienne of ability and an impersonator of children. Sigmund and Manning in song and melody are serenaders with much talent. Charles and Anna Glocker in a sensational act of comedy water juggling. Sensational serial, Pearl White and Antonio Moreno in "The House of Hate."

FRAN.

### ELGIN

ELGIN, ILL. (Special).—Word has just been received here that we are to be favored with a personal visit from Doug. Fairbanks, April 16. Mr. Fairbanks comes to speak for the Liberty Loan campaign. The actor stated that he did not want any reception for himself personally, other than that provided by the government. This most emphatically contradicts the recently published story to the effect that Mr. Fairbanks had asked the various campaign committees of the country to stage a special parade and reception for him in towns visited. Mr. Fairbanks will be cordially welcomed here.

(MRS.) J. A. DUMBER.

### BOSTON

BOSTON (Special).—Mr. and Mrs. Sidney Drew came to the Wilbur in "Keep Her Smiling," April 7. On Saturday last Mr. Gillette closed a long engagement at this playhouse in "A Successful Calamity." At the other theaters—Hollis: Alexandra Carlisle in "A Country Cousin." Colonial: "The Cohan Revue," with Nora Bayes. Majestic: Blanche Bates and Holbrook Blinn in a sensational war play, entitled "Getting Together." Park Square: "Cheating Cheaters," one of the best "crook" plays Boston has ever seen. Plymouth: "The Man Who Came Back," with Henry

Hull, seventeenth week. Tremont: Leo Ditrichstein in "The King." Copley: "The Great Adventure."

Last week Kate Ryan, of the old Boston Museum, proved herself still a favorite with Boston people. She appeared at the Castle Square in "Killarney," a sketch with Irish songs and dances. The new branch of the Stage Women's War Relief organized by Margaret Wheeler in Boston with headquarters in the Little Building, are arranging with the theatrical managers to have a miniature Liberty Loan theater in the Common and a traveling theater for speeches.

D. CLAPP.

## DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Wednesday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

### DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Springfield, Ill., 8. Bloomington 9. Joliet 10. Milwaukee 11-13. AMERICAN Ace (Messrs. Shubert): N.Y.C. 2—Indef. ANGLIN, Margaret: Chgo. 1—Indef. APRIL (Chas. Hopkins): N.Y.C. 6—Indef. ARLISS, George (Klaw and Erlanger and G. Tyler): N.Y.C. 8-13. ARMY With Banners, N.Y.C. 9—Indef. BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Feb. 14—Indef. BIRD of Paradise (Oliver Morosco): Piqua, O., 8. Dayton 9-10. Zanesville 11. Wheeling, W. Va., 12-13. BLIND Youth (Lou Tellegen): Pittsburgh 8-13. BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—Indef. CHEATING Cheaters (A. H. Woods): Boston, Mar. 18—Indef. COME Out of the Kitchen (Henry Miller): Balto. 8-13. COPPERHEAD, The (J. D. Williams): N.Y.C. Feb. 18—Indef. COUNTRY Cousin (Klaw and Erlanger and G. Tyler): Boston 1—Indef. DALL, Arnold: Phila. 1-13. DANGEROUS Girl (Ed. W. Rowland): Hazelton, Pa., 8-10. Wilkesbarre 11-13. DAUGHTER of the Sun (Rowland and Howard): Middletown, O., 7. Kenosha, Wis., 8. Racine 9. Fond du Lac 10. Appleton 11. Wausau 12. Superior 13. Winnipeg, Man., Can., 15-20. DITRICHSTEIN, Leo (Cohan and Harris): Boston 1-20. DREW, John (John D. Williams): Chgo. Mar. 11—Indef. EVERYWOMAN (Henry W. Savage): Phila. 8-13. EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—Indef. FAVERSHAM, William: Balto. 8-13. FOUNTAIN of Youth (Henry Miller): N.Y.C. 1—Indef. FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—Indef. GETTING Together: Boston 1-13. HEDDA Gabler: N.Y.C. 8—Indef. HER Country (Walter Knight): N.Y.C. Feb. 21—Indef. HODGE, William (Lee Shubert): N.Y.C. Feb. 25—Indef. KEEP Her Smiling (Richard Walton Tully): Boston 8-13. KELLER, John E.: Cleveland 8-13. Toronto 15-20. LAUDER, Harry: Phila. 8-13. LAUGHTER of Pools (Chas. Frohman, Inc. and David Belasco): Washington, 8-13. LILAC Time (Selwyn and Co.): Chgo. Dec. 24, 1917-April 20. LITTLE Teacher (Cohan and Harris): N.Y.C. Feb. 4—Indef. LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—Indef. LOVE'S Lightning (The Masks, Inc.): N.Y.C. March 25—Indef. MAN Who Came Back (Wm. A. Brady): Phila. Feb. 18—Indef. MAN Who Came Back (Wm. A. Brady): Boston Dec. 24—Indef. MAN Who Stayed at Home: N.Y.C. 3—Indef. MANTILL, Robert (Wm. A. Brady): Frisco 1-13. Los Angeles 15-27. MARY'S Ankle (A. H. Woods): Montreal 8-13. MAUDE, Cyril: Frisco 1—Indef. MRS. WARREN'S Profession: N.Y.C. March 11-April 20. NANCY, Lee (Henry R. Harris and G. Tyler): N.Y.C. 8—Indef. NOTHING But the Truth (Anderson and Weber): N.Y.C. 8-13. O'HARA, Fiske (Augustus Pilon): Pittsburgh 1-13. OLCOFF, Chaucery (Cohan and Harris): Chgo. Mar. 4—Indef. ONE Girl's Experience: Parsons, W. Va., 10. Phillips 11. Elkins 12. Rowlesburg 13.

Thomas 15. Buckhannon 16. Wheeling 17-18. Bellaire, O., 19. Zanesville 20. PAIR of Petticoats (Messrs. Shubert): N.Y.C. Mar. 18—Indef. PAN and the Young Shepherd: N.Y.C. Mar. 18—Indef. PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—Indef. PETER Ibbetson (Messrs. Shubert): Pittsburgh 8-13. POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—Indef. ROBSON, May: Medford, Ore., 8. Eugene 9. Salem 10. Portland 11-13. Aberdeen, Wash., 15. Tacoma 16-17. Seattle 18-20. SEVEN Days' Leave (Lawrence Anhalt): N.Y.C. Jan. 17—Indef. SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—Indef. SICK-A-BED (Klaw and Erlanger): N.Y.C. Feb. 25—Indef. SKINNER, Otis (Chas. Frohman, Inc.): Oakland, Cal., 8-10. San Jose 11. Stockton 12. Sacramento 13. SQUAB Farm (Messrs. Shubert): N.Y.C. Mar. 13—Indef. SUCCESS (The Lieblers): N.Y.C. Jan. 28—Indef. TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—Indef. TAYLOR, Laurette (Klaw and Erlanger): N.Y.C. Dec. 31, 1917—Indef. TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—Indef. TURN to the Right (Smith and Golden): Louisville 4-6. UNCLE Tom's Cabin (Wm. Kibbie): Cleveland 8-13. Detroit 14-20. UPSTAIRS and Down (Oliver Morosco): Louisville 8-10. WARFIELD, David (David Belasco): Chgo. Jan. 22—Indef. WHY Marry? (Selwyn and Co.): Bklyn 8-13. WOMAN of the Future (Oliver Morosco): Bklyn. 8-13. YES or No (Anderson and Weber): N.Y.C. Dec. 21, 1917—Indef.

### PERMANENT STOCK

BALTIMORE: Auditorium. BAYONNE: Strand. BOSTON: Copley. BRIDGEPORT: Lyric. BROCKTON, Mass.: Hathaway's. BROOKLYN: Crescent. BROOKLYN: Fifth Avenue. BROOKLYN: Grand Opera House. BUFFALO: Star. BUTLER, Pa.: Majestic. CHESTER, Pa.: Family. DENVER: Denham. DEN MOINES: Princess. DETROIT: Adams. ELMIRA, N.Y.: Mozart. GERMANTOWN, Pa.: Orpheum. HAVERHILL, Mass.: Academy. HOBOKEN: Strand. JAMESTOWN, N.Y.: Samuel's Opera House. KANSAS CITY, Mo.: Grand. LAWRENCE, Mass.: Colonial. LINCOLN, Neb.: Oliver. LOS ANGELES: Morosco. LYNN, Mass.: Auditorium. LYNN, Mass.: Central Square. MALDEN, Mass.: Auditorium. MILWAUKEE: Shubert. MINNEAPOLIS: Shubert. MOLINE, Ill.: Palace. MONTREAL: Empire. MONTREAL: Orpheum. NEW HAVEN, Conn.: Hyperion. NEW YORK CITY: Lafayette. NORTHAMPTON, Mass.: Academy of Music. OAKLAND: Hippodrome. OAKLAND: McDonough. OAKLAND: Playhouse. OKLAHOMA CITY: Palace. PATTERSON, N.J.: Empire. PITTSBURGH: Pitt. PORTLAND, Ore.: Baker. PROVIDENCE: Opera House. ST. JOSEPH, Mo.: Tootle. ST. PAUL: Shubert. SALEM, Mass.: Empire. SALT LAKE CITY: Wilkes. SAN DIEGO: Strand. SAN FRANCISCO: Alcazar. SCHENECTADY: Van Curler. SEATTLE: Wilkes. SHARON, Pa.: Morgan Grand. SIOUX CITY: Grand. SOMERVILLE, Mass.: Somerville.

SOUTH BEND, Ind.: Oliver. TRENTON, N.J.: Trent. TROY, N.Y.: Lyceum. TULSA, Okla.: Grand. UNION HILL, N.J.: Hudson. VANCOUVER: Empress. WALTHAM, Mass.: Park. WASHINGTON: Paul's. WASHINGTON: Howard. WICHITA, Kan.: Liberty. WINNIPEG, Can.: Winnipeg. WORCESTER: Grand.

### OPERA AND MUSIC

CHEER Up (Charles Dillingham): N.Y.C. Aug. 23, 1917—Indef. CHU Chin Chow (Elliott, Comstock and Gest): N.Y.C. Oct. 22, 1917—Indef. DOING Our Bit (Messrs. Shubert): Phila. Mar. 25—Indef. FANCY Free (Messrs. Shubert): N.Y.C. 8—Indef. FLO-FLO (John Cort): N.Y.C. Dec. 20, 1917—Indef. GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—Indef. HAVE a Heart (Henry W. Savage): Orangeburg, S.C., 8. Darlington 9. Fayetteville, N.C., 10. Wilmington, N.C., 11. Rocky Mount 12. Canonsville, Va., 13-14. Richmond 15. Camp Meade, Md., 16-17. Annapolis 18. Hagerstown 19. Cumberland 20. HITCHCOCK, Raymond: Chgo. Mar. 17—Indef. LEAVE It to Jane (Wm. Elliott, Comstock and Gest): Chgo. Jan. 22—Indef. MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—Indef. MAYTIME (Messrs. Shubert): Chgo. Jan. 30—Indef. ODDS and Ends of 1917 (Jack Norworth): N.Y.C. 8-13. OH, BOY! (F. Ray Comstock): Syracuse, 8-10. OH, BOY! (F. Ray Comstock): Phila. 1—Indef. OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—Indef. OH, Look! (Harry Carroll and Wm. Sheer): N.Y.C. Mar. 7—Indef. POOL FISH (Henry W. Savage): Lewiston, Me., 8. Bangor 9-10. Waterville 11. Augusta 12. Portsmouth, N.H., 13. RAINBOW Girl (Klaw and Erlanger): N.Y.C. 1—Indef. RAMBLER Rose (Chas. Frohman, Inc.): Springfield, O., 8. Lexington, Ky., 9-10. Louisville 11-13. REVUE of 1918 (Cohan and Harris): Boston 1-20. RIVIERA Girl (Klaw and Erlanger): Chgo. Mar. 24—Indef. ROBINSON Crusoe: Madison, Ia., 8. Dubuque 9. Davenport 10. Burlington 11. Des Moines 12-13. SINGED (Messrs. Shubert): N.Y.C. Feb. 14—Indef. SOME Little Girl (Anderson and Weber): Chgo. Mar. 25—Indef. STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 16, 1917—Indef. TACK Tack Girl (Boyle Woolfolk): Lafayette, Ind., 11-13. Decatur 14-17. Springfield, Ill., 18-20. TOOT-TOOT (Henry W. Savage): N.Y.C. Mar. 11—Indef. WHEN Dreams Come True (Counts and Tennis): (Camp Gordon), Atlanta, Ga., 7-10. Athens 12. Augusta 13. Greenville, S.C., 15. Columbia 16-17. Charlotte, N.C., 18. Norfolk, Va., 19-20. ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): Toronto 8-13.

### MINSTRELS

DUMONT'S: Phila. Sept. 1, 1917—Indef. FIELD, Al G.: Burlington, Ia., 7-8. Keokuk 9. Quincy, Ill., 10. Hannibal, Mo., 11. Jacksonville, Ill., 12-13. HILL, Gus: Peterborough, Ont., Can., 8. Belleville 9. Kingston 10. Brockville 11. Ottawa 12-13. O'BRIEN, Nell (Oscar E. Hodge): Asheville, N.C., 8. Winston-Salem 9. Charlotte 10. Raleigh 11. Petersburg, Va., 12. Norfolk 13.

### MISCELLANEOUS

THURSTON, the Magician (R. Fisher): Albany 8-13. Phila. 15-20.



## REPORTS FROM MIRROR CORRESPONDENTS

## SAN FRANCISCO

SAN FRANCISCO (Special).—Lewis Forsberg was married to Gertrude Payne, Mar. 20, by the Minkon correspondent. Salsberg is one of the old vaudeville team known as The Four Dancing Lubins.

Theodore N. Powell, who was known to circus and theatrical men throughout the United States, died Mar. 21. He was 52 years of age, a native of Philadelphia and had lived in California for a quarter of a century. He was known in the circus world as "Ted" Powell. He owned the Log Cabin cafe and restaurant in San Francisco.

Mrs. Otis Skinner made an address in the gymnasium of the Athletic Club and drew one of the largest audiences that ever assembled at the club rooms. She told of the organization of the professional stage women in New York, of their work in the war and of what women in New York were doing toward helping the war.

Baby Lucille and Clifford Shirsper, aged 7 and 11, children of Mrs. Stella Shirsper, who have won success in and about San Francisco by their clever singing and dancing, were given a farewell benefit Apr. 9 at the St. Francis Hotel. Vaudeville artists assisted. The children will go East to fill stage engagements.

San Francisco will attempt to revive the spirit of the Old Tivoli with the S. F. Opera company, now singing at Washington Square Theater. The leader will be Barducci, impresario and director of thirty years ago. They say that two artists, members of the Old Tivoli company will be in the new cast.

John McCormack made \$24,700 cash for the Red Cross by his recitals in San Francisco at the big Municipal Auditorium.

The Columbia just finished a very successful engagement with Otis Skinner, and March 24, May Robson opened to a full house in "A Little Bit Old Fashioned." The play was much enjoyed and the support was excellent. She will only give eight performances. After her, April 1, Cyril Maude will come in his former success, "Grumpy."

The Alcazar has for the farewell week of Charles Ruggles and Dorothy Webb in "50-50." It was enjoyed. Barbara Guilan, of the "Canary Cottage" company was in the east and entertained with her sweet singing. The Cort has Max Figman and company for the last week in "Nothing But the Truth." The play has pleased and profited. Robert Mantell follows March 31. The Savoy is still enjoying Will King and Bonita and Hearn; the production is "Turn to the left." Business continues good. The Wigwam has gone into vaudeville again deeply with excellent numbers. Blondi Robinson is a feature and the picture is "Her Second Husband," starring Edna Goodrich. The Orpheum had another star bill including Kalmar and Brown, Franklin, Jean Tell, "The Corner Store," Marlon Harris, J. C. Nugent, "The Meal Hound," Basil Allen, "Vanity Fair of 1913," and Nellie Nichols.

The Strand filmed "The Crookedest Man in the World." Waldemar Young, a well known S. F. newspaperman, wrote it. The "Hip" had "Little Miss Foxy" as the feature number of vaudeville and Alice Brady was filmed in "The Spurs of Sybil." The Casino had the Great Koban Japanese Troupe and continued the serial number of "The Hidden Hand" as a picture attraction. The Tivoli had Doralinda, star of the film production, "The Naulahka." She appeared in person all the week.

The Alhambra—W. E. Collinge, of Canada's "Fighting Seventh," returned with a stirring narrative, "Lights and Shadows of No Man's Land." Pantages goes right on in its profitable way with picture and vaudeville.

The April bill of the Players Club will include, besides three one-act plays, a revival of "The Rose of Auvergne," a fifteen-minute operetta. A. T. BARNETT.

## MOOSE JAW

MOOSE JAW, SASK. (Special).—Orpheum Theater (Harry M. Eccles, mgr.): Phyllis Neilson Terry and an excellent supporting company in "Maggie" pleased excellent business, March 11-13. Army and Navy Minstrels in "A Night in Dixie" pleased fair business, March 14-16. The Londonian Belles company, Robert M. Oakley, mgr., presented "Paquita," March 21-23, to fair business. The company is an excellent one composed of the following well-known principals: Myrtle Van Buskirk, Porter Warfield, George Rehn, Patsy Walters, James P. Murphy, Fifi Moore and Nat Wentworth.

Coming attractions at the Orpheum, Roland & Clifford's, "A Daughter of the Sun," April 29-1; Max Figman in "Nothing But the Truth," May 10, 11; May Robson in "A Little Bit Old Fashioned," May 16-18.

The Sherman (W. B. Sherman, mgr.): Harris & Pray company still continue to draw capacity houses. Bills March 25-27, "Wanted, a Wife"; March 28-30, "Step Lively." Mr. Sherman is enlarging his theater to a seating capacity of 800 and when completed it will be the largest in the city.

The Gaiety (Mr. Micas, mgr.): The Musical Comedy company closed their engagement, March 30. Hereafter the policy of the house will be pictures exclusively. The Savoy and Allen, exclusive picture houses report excellent business.

ALFRED W. LANE.

## LOUISVILLE

LOUISVILLE, Ky. (Special).—The extravaganza "Robinson Crusoe" proved a strong attraction at the Macaulay's Theater, Mar. 25-27. The big engagement of the year was Maude Adams in Barrie's play, "A Kiss for Cinderella," which concluded the week to the capacity of the house. "Turn to the Right," April 4-6.

The Gaiety enjoyed a highly satisfactory week, 24-30, with "Bringing Up Father Abroad," "A Daughter of the Sun," 31.

At B. F. Keith Mary Anderson, the bill embraced the following high-class people: Margaret Farrell, Frank Moore and Joe Whitehead, Mlle. Maryon Vadie and Ota Gygi and Stella Mayhew.

At the National the bill was a uniformly good one, outstanding therein being Lew Welch and Maud Earl and company. The Ha-wi-an Gardens featured another theatrical bill, 25, which was largely attended by visiting stage folk.

Specials at the principal moving picture houses, week ending Mar. 30, Alice Brady in "The Knife," Mary Garden in "The Splendid Sinner," at the Alamo, Wm. S. Hart in "Blue Blazes Rawden," at the Strand, Dorothy Dalton in "Love Me," at the Majestic, and Charles Richman in "Overs the Hill," at the Walnut.

The Liberty Theater, the soldiers amusement house at Camp Zachary Taylor, had a welcome attraction in the laugh producer, "Mutt and Jeff Divorced," 25-30.

For the fourth subscription concert of the Louisville Fine Arts Association, the Russian Symphony Orchestra has been secured. It will be under the direction of Ona B. Talbot, and will occur at Macaulay's Theater, April 15.

Major Ian Hay lectured here at the Woman's Club to a very large audience, 25, the subject, "Carrying On," being most timely and dealt with in a masterly manner.

One of the Louisville institutions of learning announce an ambitious undertaking in that they will shortly produce at a local theater Ethel Barrymore's success of years ago, "Captain Jinks of the Horse Marines."

A former humble employe of a local high-class club, Roland Hays, a colored tenor, was heard in concert, 27, revealing a wonderful natural voice, according to the critics, which has been much improved by skillful cultivation.

An autograph letter has been received here from J. M. Barrie. He gracefully contributes his royalty to the war fund in connection with the recent performance of Barrie's play, "The Admirable Crichton," given by the University of Louisville players.

L. J. Dittmar, owner of the Majestic Theater, will shortly take up his residence in New York to engage in enlarged activities in connection with the moving picture world. He has the rights to an invention for the reproduction of colors in photographs, a feature, which it is represented, has been sought by scientists since the discovery of photography. A recent exhibition given here demonstrated the success of the invention, in which Mr. Dittmar is interested, and which it is thought will have large influence on the future of the perfected moving picture.

CHARLES D. CLARKE.

## IOWA ITEMS

IOWA FALLS, IOWA (Special).—J. B. Rot-nour, one of the veteran mid-West managers, is again offering the Flora De Voss Repertoire company in this territory. The opening bill is "Going Straight."

On Washington's birthday the Lowrey minstrels gave a special matinee to entertain the inmates of the state penitentiary at Fort Madison, Iowa.

On a two-days' engagement at Lincoln, Neb., the May Robson company played to \$1,500. "The Show of Wonders" did \$1,800 at one performance in the same city Feb. 4.

Frank A. Wade, a well-known purveyor of musical comedy in the Middle West, is now manager of "Stop, Look and Listen," which recently played the Liberty Theater at Camp Dodge.

Terry's "Uncle Tom's Cabin" company, a veteran tented organization, will open the season at Sioux City, April 27. J. C. Admire will be in advance of this attraction.

Harry Gibson is doing the advance work for the Western "Freckles" company, and P. G. Tallaferra is engaged in a like capacity with the Clint and Beattie Robbins company.

W. B. Patton and company are repeating their former success in vaudeville with the sketch, "Apple Blossoms."

Mock Sad All, well-known in mid-West theatrical circles, has closed with the Sherman Kelly Stock company and joined the LaGrande Sisters Stock company to manage the show and play his act.

Frank Zehrung, dean of the Nebraska theatrical managers, having been engaged in that line of work for twenty-five years, has resigned as manager of the Oliver Theater at Lincoln, Neb. He will devote his time to his bill posting plant in Lincoln. He is succeeded by Bert Chipman.

Harry LeClair Geer, of the vaudeville team of Geer and Hiatt, was examined at Waterloo, Feb. 15, for army service.

The Community Drama League of Waterloo recently offered three one-act plays, entitled "Distinguished Service," "A Game

## B. F. Keith's Circuit— United Booking Offices

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## CHARLOTTE WADE DANIEL

CHARACTERS

Grand Opera House, Brooklyn, N. Y.

of Chess," a Russian play, and "Rudy Red," an Oriental burlesque and satire. Joseph Allenton has joined the Morosco forces and will play his old role of Aleric in "Peg o' My Heart," now touring Canada.

FRANK E. FOSTER.

## DES MOINES

DES MOINES, IA. (Special).—Berchel Theatre (Elbert & Getchell, mgrs.): "Otis Skinner" in "Mr. Antonio" drew capacity house and a one-night engagement was not sufficient for Des Moines.

"The 18th Chair" at the Berchel for three days was a most weird and gripping story. Katherine Grey as the medium was a distinct success and the supporting company was good.

Empress (Elbert & Getchell, mgrs.): Tom Lindsay and his Lady Bugs topline the bill for first half of current week with Wray's Manikins. Davis and Turner, The Washington Trio, Stoddard and Hynes, with the Hearst-Pathe News completed the bill.

Orpheum (Wm. Gray, rea. mgr.): Wyatt's Scotch Lads and Lassies and Harriet Rempel in "Just Around the Corner," divide the headline honors for current week.

The Garden features for the week are Alice Brady in "Woman and Wife" and Olga Petrova in "The Light Within." The Casino is featuring Big Bill Hart in his latest Arctcraft release.

A. H. Blank, owner of the Garden Theater, is planning the erection of a handsome new motion picture house to seat some 2,500 people. Mr. Blank is building the Rialto at Omaha, said to be the finest theater in the Middle West.

The New Liberty Theater at Camp Dodge, under the management of Julian Ambault, is proving most popular with the men from the camp. Mary's Ankle and Jane Cowl in "Lilac Time," are among the early bookings for the theater. The Herold and Trilby Theaters, just outside the camp, showing motion pictures, report an excellent business. KAHN.

## LINCOLN, NEB.

LINCOLN, NEB. (Special).—Orpheum Theater, Robert R. Livingstone, manager: The program, Mar. 20-23, included Alan Brooks, Comfort and King, Sheehan and Regay, Bernie and Baker, Adelaide Boothby, Selma Brants, and the Parker Brothers, and not

## Mildred Beverly

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## Capt. Richard Coke

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Maude Adams Co.

M'n'g't. Chas. Frohman

## LOUISE MULDER

"The Man Who Stayed at Home" Co.

being up to the usual standard of Orpheum programs, did not draw the usual business. The Four Marx Brothers, Ruth Royce Moore and Hager, Valanova Troupe of Gypsies, "The Propriety Recruit," Roubie Sims, and Appale's Circus, 27-30, seem to have better drawing qualities as business was very good despite Holy Week. Emma Carus, "Love Thy Neighbor" and Stan Stanley occupied the leading places on the bill, April 3-4. Lyric, R. R. Livingstone, manager: Vaudeville and pictures. Business very good. Rialto, L. M. Garman, manager: Feature films with pipe organ and symphony orchestra recitals. Excellent business. Colonial, E. E. Duncan, manager: Feature films with pipe organ recital. Excellent business. Wonderland, Elite, Palace and Magnet theaters, photoplays; fair business. VICTOR E. FRIEND.

## STEIN'S FOR THE STAGE & FOR THE BOUDOIR MAKE-UP